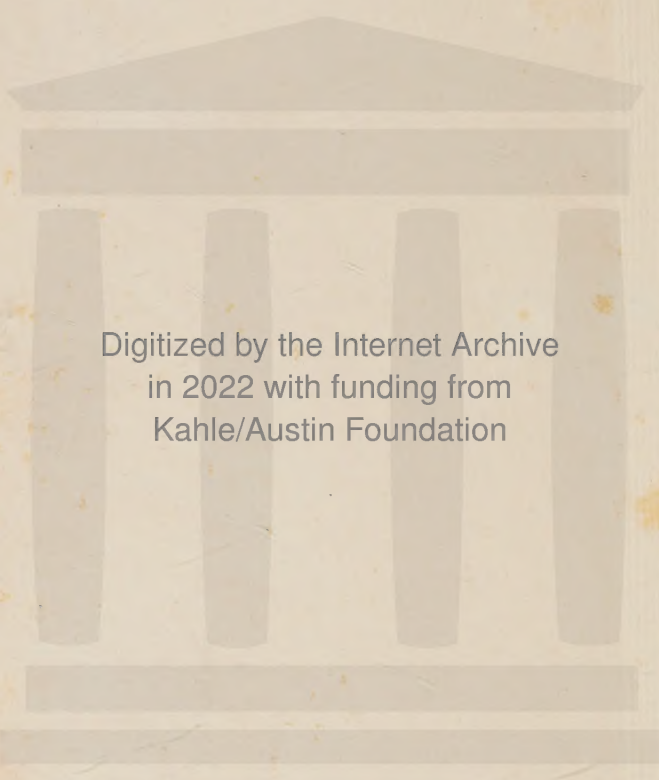


THE APPRECIATION CLASS

BY

STEWART MACPHERSON.



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THE JOSEPH WILLIAMS SERIES OF HANDBOOKS ON MUSIC
UNDER THE EDITORSHIP OF STEWART MACPHERSON.

THE APPRECIATION CLASS

(A GUIDE FOR THE MUSIC-TEACHER
AND THE STUDENT).

BY

STEWART MACPHERSON

*(Professor of Harmony and Composition at the Royal Academy of
Music, Author of "Music and its Appreciation," "Form in
Music," "Melody and Harmony," etc.)*

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Stewart Macpherson

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TO

MISS RETA OLDHAM, O.B.E., M.A.,

*(for 25 years Headmistress of the
Streatham Hill High School),*

*in admiration of her consistent
championship of music (in the
widest sense of the term)
as a factor of vital
importance in
school life.*



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THE APPRECIATION CLASS.

CHAPTER I.

FIRST PRINCIPLES.

" Il ne suffit pas que l'élite des artistes et des amateurs soit plus instruite que par le passé pour que le niveau musical s'élève et se maintienne dans un pays. Si le peuple n'est pas mis à même de suivre—même à distance—le mouvement de l'élite, un fossé infranchissable ne tardera pas à se creuser entre deux éléments qui de nos jours doivent s'unir pour coexister."

E. JAKES-DALCROZE—

Un essai de reforme de l'enseignement musical dans les écoles (1905).*

The foregoing words of one who for long has been among the foremost of musical educationists well express the main underlying idea and impulse of what, for want of a better term, has been called the Appreciation movement both here and in America. For many years, as we all know, serious musical education was confined to those who were specially gifted, either in a creative or an executive direction, and whatever instruction was given to the rest of the community resolved itself into little more than the imparting of the modicum of skill sufficient for the exercise of a polite accomplishment. The pernicious idea had grown up (chiefly during the earlier part of the 19th century) that art, especially musical art, was merely a feminine concern, and thus (as Mr. Clutton Brock has well said) the average man "came to think of art itself as being in its nature feminine, if not *effeminate*, as a luxury and ornament

*" It is not enough that the *élite* of the artists and amateurs in any country should be better instructed than in times past, for the general musical level of that country to be raised and maintained. If the masses are not put in a position to follow—even at a distance—the progress of the *élite*, it will not be long before an impassable gulf will become fixed between two elements which in these days must unite if they are to co-exist."

of life, as everything, in fact, except a means of expression for himself and other men."

When, later on in the century, a re-awakening of interest in music took place, and increased facilities for the instruction of the many were demanded, the aim of such instruction was rarely to help the multitude to follow the thoughts and delight in the art of the composer, but merely to enable them to reproduce at an instrument, usually the pianoforte, some of the least significant and least worthy of the works that had been written for it.

That this form of musical education was wholly without results in the right direction need not be urged or maintained ; but it is now obvious that it was singularly unfruitful in raising the general standard of appreciation, considering all the time and labour expended in its pursuit. The main charges to be brought against it are (i) that it was wasteful, (ii) that it was psychologically unsound. It was wasteful, indeed, *because* it was psychologically unsound. The pupil's efforts were continually being directed towards the expression of ideas, thoughts, feelings of which, for the most part, he knew nothing ; he was asked, moreover, to speak a language of which he was in almost total ignorance. It was like expecting a field to yield its harvest without the soil ever having been prepared for the seed which had within it the germ of life.

It has been said that there can be no impression without a corresponding expression, but it is equally true to say that there can be no expression without a previous impression. And the one idea that seems to have had little or no recognition in much musical education (so-called) is that before a child can express himself with any success musically, either at an instrument or otherwise, he must *hear music*, and must have his mind—indeed, his whole being—prepared to think and feel in the language which he is to be called upon to use.

Fortunately, during the last ten or fifteen years something in the nature of a bloodless revolution has been going on. Ideas and practices regarded almost as immutable have been challenged, and challenged so successfully, that teachers and others have been compelled to examine the foundations of their belief in things as they were, with the result that standards of values have undergone a radical change, and matters which formerly were considered (if considered at all) as the harmless

fads of a few deluded thinkers, are now placed in the forefront of all schemes of musical education worthy the name.

The Appreciation movement in musical education, inaugurated in this country somewhere about the year 1908, had been anticipated by a few years in America, where it had taken firm root in schools, colleges and universities, thanks to the energetic missionary work of a few enlightened enthusiasts. These men had realized something that had been hidden from the great mass of professional musicians ; they had, indeed, got down to the fundamental fact that the true appreciation of music by the community at large can only come about by means of some kind of systematic endeavour, on the part of musicians, to present the best examples of their art in such a way as to make clear to all and sundry that in such things there is really some element of greatness and truth which it is *worth while troubling about*.

They further saw that, although the appreciation of a fine art like music needs cultivation and involves effort on the part of those who would gain admittance to the inner sanctuary, the forms of instruction usually available had been proved bankrupt so far as any real stimulus to such appreciation by the bulk of the nation was concerned. There, as here, such instruction had been confined solely to (i) the technical matters necessary for the professional musician (that is to say, the specialized study of the voice or some instrument, harmony and counterpoint, fugue, musical history, instrumentation, etc.), and (ii) the well-known piano-lessons associated with girls' 'finishing' schools, or the none too inspiring singing-classes in the schools supported by the State.

With the first of these two categories they did not (save in a limited degree) propose to concern themselves, for obviously no serious-minded professional musician dare neglect the severe course of discipline implied by the word 'musicianship,' even though that word often had had too restricted and technical a meaning applied to it.

They saw clearly, however, that the deeper and wider this musicianship became, the greater became the distance between the true artist-musician and the rest of the community which should have upheld him with sympathy and understanding. Inevitably the gulf, *le fossé infranchissable* of which M. Jaques-Dalcroze speaks, would become fixed between the two elements which

should be united in order to exist side by side for mutual help and support.

From this starting point the history of the Appreciation movement in America and in our own country has shewn similar, though not identical, features in its development. The main idea, the one great objective, has been to get the general level of popular interest and understanding nearer to that of the artist, to shew the plain man that a great art is worthy of his regard, and—once that is admitted—to prove to him that such an art deserves a little trouble on his part to understand and appreciate it.

The reaching of this point inevitably brings with it the question of the responsibility of the professed musician himself. What is his part to be? Is he to treat the whole matter with that lofty unconcern with which many of us are only too familiar? Shall he, dare he, say—even to himself—"I am an artist; it is not for *me* to trouble myself about the deficiencies of the multitude; let them see to that"? Or, again, is he to be content with the mere endeavour to turn out feeble copies of himself in the department of instrumental technique? "You're making that boy another *you*," once said Emerson to an unwise teacher, "one's enough!"

Fortunately, the social consciousness during the last few years has been gradually awakened to the fact that something more than this must be done, if we are to be fair to our art, fair to its great exponents, fair to our young people whose heritage it is.

It has been borne in upon the minds of a good many educationists and musicians that music is the inalienable birthright of the children, but that in countless cases they have been forced to sacrifice that birthright for a mess of pottage in the shape of an attenuated degree of finger-dexterity. It is, of course, true that for many years prior to the birth of the Appreciation movement there were far-seeing teachers who were profoundly uneasy as to the way the child (the key, as they realized, to the whole situation) was usually introduced to the beautiful art of music, and who had the gravest doubts of the supposed efficacy of existing methods. But not until the Appreciation idea became a live issue was there any very great amount of heart-searching on the part of musicians as a body, or much organized effort to break away from the grip of the 'dead hand'

of tradition. And this is not by any means to ignore the magnificent work, in the department of pianoforte playing, done by the modern type of specialist teacher. We are here speaking of the education of the great mass of the people in music, rather than of the training of the executive artist.*

While maintaining that the foregoing statements are substantially true, it is necessary for a moment to refer to the great revival of popular interest in music brought about by the promoters of the Tonic Sol-fa movement half a century ago. To that movement (and also to the issuing by certain enterprising firms of cheap editions of cantatas, oratorios and part-songs) was due in very large measure the popularizing of the great choral works of the older masters, and the formation of many bodies of singers among the masses of the people, whose achievements have been of a very high order. This is not the time or the place to carry out a detailed investigation of the causes that have led to a diminution of the energizing force of a movement which has played so notable a part in English musical life, but two facts emerge from even the most superficial consideration of the matter, which it is well to remember in any estimate we may try to make. They are these: (i) the Tonic Sol-fa system was in its very nature a system designed to encourage vocal sight-reading, and it confined its efforts almost entirely to the performance of choral music; (ii) the present age is one in which the art of music has developed chiefly on the instrumental side, and in a vast number of works to-day groups of amateur singers can, obviously, take no active share, but must of necessity form part of the general body of listeners. (This may be a misfortune or not, but it is anyway a fact.) It is possible also that in any revival of choral technique the idiom will have so changed and the texture have become so complicated that the Tonic Sol-fa notation will actually be inadequate for reading purposes.

Whatever the ultimate fate of Tonic Sol-fa *as a method* may be, musicians should be eternally grateful to that fine thinker, John Curwen, and his associates for the stress they laid upon the training of the ear, when to the bulk of musicians the very idea

*The importance of the instrumental lesson, at the proper stage of the child's musical development, is realized to the full by the present writer, and all his remarks and criticisms should be read in the light of that fact.

of such a thing was as something strange and fantastic. But the bread cast upon the waters was to re-appear after many days, and now, in the forefront of all our schemes of musical education, systematic aural training is at last being recognized as the essential foundation of all real progress.

Now the stress that is being laid at the present time upon the training of the ear is all to the good, and was, of course, long overdue ; but it is necessary to remember that the idea of ' technique for technique's sake,' which has been the barrier to a wider musical life in so much *instrumental* teaching in the past, may even here have the effect of vitiating the healthy growth of musical perception. There are people to-day who apparently see in the possession of the power to read a single vocal line at sight the musical salvation of the multitude. They aver that, once the habit of quick sight-singing is acquired by our girls and boys, we shall not only become a community of ardent music-lovers, but shall take our place in the forefront of the musical nations of the world. The advocates of this view evidently find it difficult to realize that—valuable and entirely necessary as such sight-reading power is—its acquirement is purely a technical matter, and that it is a sheer fallacy to suppose for a moment that *by itself* it will create the new heaven and the new earth they are looking for. Because the teaching of sight-singing has been so often divorced in some strange way from the thought of living music, it has often become an ordinance which has bored the average school-child to tears.

While recognizing to the full the practical uses and the educational value of a training in vocal sight-reading (which, clearly, must form an essential and indispensable part of any system of aural culture), the advocates of the Appreciation movement have all along declared that the attainment of even a high standard in this respect is no guarantee either that the pupil's musical sympathies have been aroused, or that his powers of appreciation have been developed. It *may* be so, but it is not a necessary or inevitable result.

Against the danger of an *impasse* in this direction, they feel, the Appreciation idea in musical education can form the necessary safeguard, for the reason that it seeks, as one of its fundamental principles, to stimulate the child's musical faculties, and to awaken his feeling for rhythm and tone, form and colour, *through the hearing of beautiful music* in which he can take an interest and

a delight. Each point of aural technique gained as he grows in years and understanding, be it sight-reading or whatever it may be, is to be visualized by the teacher as a means to an end, not the end itself ; that end must be the clearer perception of the music, and the deeper and truer grasp of its message.

When we come to the question of the adult who has passed through the formative period of life without any call having been made upon his hearing powers, we are, of course, faced with a problem of a somewhat different kind, which will be considered in its proper place.*

A recent American writer has said that " the musical world of the ordinary *dilettante* is often a sort of twilight region where many things beautiful are quite unseen." That is a true statement of fact, but signs are not wanting to shew that the layman of to-day is beginning to evince a somewhat strong desire to appreciate his music a little more as he thinks the musician does. He feels there is something he misses ; he enjoys up to a certain point many of the things he hears—and that enjoyment may be, and often is, quite real—but he wants to feel something of what it is that brings at certain moments the light into the eyes of the true listener, and causes that reaction of his being to the music which is too obvious to be doubted. This vague suspicion that music *has* something to yield which eludes the grasp of the many, but which might under more favourable conditions enter into their possession, at times becomes articulate. The writer of these words has heard regret (not unmixed with a touch of resentment) expressed by many of those who have reached adult years, that they had been provided during their school-life with so little which could be regarded in any way as an introduction to the appreciation of music or the other arts. They had left school with nothing to serve as a standard of taste, nothing to measure their own feelings against, and they felt not only that they had been shut out from a worthy experience, but were (at a sensitive time of life) destitute of anything that might serve as a rampart against the vulgar and the meretricious.†

*See pages 94 and 95.

†All this, of course, raises the larger question whether our boys' schools exist merely to train the muscles in the cricket or football field, and to impart a certain amount of knowledge of an intellectual order, or whether they should include in their activities some sort of real effort to raise the standard of the appreciation of the great things of literature and the fine arts.

As a result, however, of the Appreciation movement, a strong effort has been, and is being, made to enable such persons to come into closer and more intimate touch with great music, by means of illustrated lectures in various parts of the country, through the agency of which they may, and do, gain valuable help in their approach to the art.*

We have to recognize that music to-day, especially on its instrumental side, is a complex, not a simple, art, and a certain amount of preparation is obviously necessary for its unravelling. Aural attention of the right kind is largely a question of habit, and the broadminded and cultured musician may find, in so helping the 'plain man' to listen aright, a worthy outlet for his own enthusiasm for his art. For indeed such service, as Mr. Edward Dickinson has said, "blesseth him that gives and him that takes."

The thought, then, which is the real inspiration of the Appreciation movement is that music is *a great art*, not a "mere luxury and ornament of life," and that it is the duty of the musician so to manifest it to the world. To the child it can, if rightly presented, be the means by which we may, to use the words of Thring of Uppingham, "open Fairyland" to him. To the adult fortunate enough to have had his ears quickened to hear 'wondrous things,' the power so developed will be a priceless possession, for the otherwise impassable gulf—'le fossé infranchissable'—will have been bridged, and the artist, creative or executive, and those who should be his active supporters, will be able to draw together in the true sympathy of understanding, and to shew themselves to be veritably "*les deux éléments qui doivent s'unir pour coexister.*"

*It may be worth while to remark here that a similar endeavour is being successfully made to interest the average man in the art of *painting*. This is notably the case at the National Gallery, where illuminating 'talks' on the pictures in the various rooms are given on most days of the week, by means of which the uninitiated are enabled, face to face with the pictures themselves, to perceive beauties of conception and execution that otherwise would inevitably have been hidden from them. The present writer would like here to express his gratitude, as a humble amateur so far as the art of painting is concerned, to Mr. H. Wellington (the principal lecturer) for the real help and enlightenment received from his informal and attractive talks.

CHAPTER II.

CAN APPRECIATION BE TRAINED ?

It is not infrequently asserted that the power to appreciate an art is something that cannot be imparted, that such appreciation is an attribute which is the possession of an elect few, a state of being which those outside the charmed circle can never hope to attain, by reason of some supposed congenital deficiency. That some natures are more susceptible to artistic impressions than others and react more readily and more fully to the stimulus of the beautiful in word, or line, or tone, is of course obvious and undeniable ; heredity and environment both play their part in creating these undoubted differences, which it would be foolish and useless to deny. But while it is true that these differences will always exist in greater or less measure, simply because among men there will always be diversities of gifts, it is none the less true that the response to the call of art (using the word in its broadest sense) is found to be non-existent only in an infinitesimal number of cases, if that call has been heard in early life, and if there has been wise and careful training of the germ of appreciation that exists in almost every normal child.

Like many other things in life, the appreciation of beauty is largely a question of habit ; if I have not been *in the habit* of hearing noble language, but only the attenuated vocabulary and pitiful slang of the market-place or the drawing-room, is it likely that my appreciation of literature will one day miraculously be born ? If my acquaintance with the work of the musician has been all my life confined to the nauseous sentimentalities of the music-hall or the cinema, how can it be otherwise than that the appeal of the true artist in tone will fall upon ears that are deaf to the very elements of the language he is speaking ? It has been well said that the impression made upon us by any work of art, an impression which seems at the time so simple and immediate, is really a bewildering compound made up of a mingling of all past perceptions and habits. In other words,

our powers of appreciation at any given moment in our lives are practically the sum total of all our previous experiences, which colour our thoughts, our tastes, and indeed our whole existence.

A pleasant feature in many well-equipped schools to-day is the practice of hanging good reproductions of well-known pictures and sculptures on the walls of hall or class-room, so that their beauty may, almost unconsciously, permeate the children's minds, and help them to form some sort of standard by which to measure, and intuitively to correct, their impressions of other things of the kind. And now, happily, the efforts of our more far-seeing educationists so to guide the children's instincts in directions which, though the opposite of utilitarian in their nature, nevertheless make for real living, have been extended so as to include music, of all arts the most universal in its appeal. The healthy all-round development of the young child needs sound and rhythm as it needs sunshine and fresh air ; but it is a fact that, until comparatively recently, he has in countless cases been shut out from their appeal and influence by the fatal practice of interposing between him and a joyous experience the cruel barrier of instrumental technique *as an antecedent necessity* for coming into relation to music at all.*

These hopeful signs of a welcome change in the attitude of educationists towards art and music are due to a somewhat tardy recognition (i) that merely intellectual subjects have their very severe limitations as means of developing the child's whole being, and (ii) that the foundations of appreciation must be laid in early life. The age of childhood is the age of inquiry, of eager anticipation, of delight in the sights, the sounds, the wonders of the world in which the young human animal finds himself, when all things interest him—"shoes and ships and sealing-wax, and cabbages and kings."

If the introduction to beauty is deferred too long there inevitably comes a time when—to use George Meredith's words—"Nature steps in and says, 'Thou art now what thou wilt be.' " It is too late, and the first fresh delight in the things of the spirit is difficult to recapture, and after a time, impossible.

Seeing that in the earliest years of life the imaginative, the

*A desire, at a later stage of his existence, to express himself through the agency of an instrument will often be the *consequence* of a more rational approach to the art, and will in its turn stimulate appreciation

pictorial and the rhythmic faculties are capable of considerable development, at a time when the purely intellectual side of the child's nature cannot be called upon to any appreciable extent, it should follow that music, with its rhythm, its colour, its *movement*, will afford the ideal medium through which the faculties we have named may be awakened and brought into a condition of healthy activity.

In the main it is true to say that "the child recapitulates in general broad outline the history of the race, that is, he has inherited an organism which is the product of past racial activity, and which must develop along the same lines, and according to the same general plan, that effected the progress of his ancestors. His organism is so ordered in its growth that his development will be dependent upon, and responsive to, the same *types* of stimuli and activity as those to which the race was subject during its corresponding period. . . . We find primitive peoples in all times expressing their deeper feelings in movement and sound."*

So with the young child ; we all know that there are very few normal children who will not jump, spring, or hop to the stimulus of rhythmic music ; and here, in the sheer physical joy of bodily movement—their own natural response to the lilt and the rhythm of music suited to their age and capacity—will often be found the *germ* of appreciation, which it should be the duty of the teacher to foster with loving care and true understanding.

In a recent book entitled *The Mind of the Child*, the author, Dr. Olive A. Wheeler, says : "It is for modern education to prove whether a more widespread thirst for beauty, and a finer sensitiveness than has hitherto been thought possible, would not follow from a more careful fostering of the beginnings of appreciation, seen in every little child. The perfected habit of listening lies at the basis of true expression."

As the child passes from infancy to adolescence, and his mental powers develop, it is obvious that the kind of work to which reference has just been made will gradually cease to be of value, and it will be necessary to pursue a more formulated scheme of study. A greater call will in the nature of things be made

**Music and the young child*—Marie Salt. (Appendix to *Aural Culture*—Stewart Macpherson and Ernest Read.)

upon the intelligence, and then it is that the element of knowledge has to be reckoned with as a factor in appreciation, both for ourselves and our pupils.

Before dealing more fully with this aspect of the matter, however, it will be well for us to consider for a moment what is implied by the very term, 'Appreciation.' Unfortunately, the word itself has, by indiscriminate and thoughtless use, had its currency somewhat debased, and it is needful—if we are to get a firm grip of the situation—that we should restore it to its rightful position of honour in our thoughts. If we turn to any standard English dictionary we shall find: "*Appreciation*; the act of setting a value upon, especially in connexion with a work of literature or art; just estimation." It should be clear, then, that the appreciation of music cannot and must not be limited to the idea of a mere fondness for hearing more or less agreeable sounds, which either tickle the ear or stimulate certain elementary and superficial emotions.

To many people listening to music is something like smelling a scent, that is to say, it is purely an action on the nerve-centres; and it may conceivably be necessary—in certain of its manifestations—for the desire for such nerve-stimulation to be destroyed by the "expulsive power of a new affection" (to use Dr. Chalmers' fine phrase), before the seed of true appreciation can have an opportunity of germinating and of bearing fruit in due season.

This statement does not rule out the undoubted fact that what we may describe as *physical sensation* has its part to play in the total impression which most music has upon us. That impression is a complex in which the senses, the emotions and the intellect are all called upon to take their share. The thrill down the back or the lump in the throat as that fighting regiment passes us by with its 'sounding brass' or its skirl of pipes, is not necessarily a sign of musical appreciation—it may be due to feelings quite unconnected with the music; and yet it is conceivable that it may be an indication, in some instances, of the *possibility* of appreciation.

But even if this be the case, the fact remains that, if we are no further on the road than that, we are still at the very beginning of the business; much more needs to be done if we are to get to the point where we feel ourselves *en rapport* with the composer of a worthy musical work; we have to learn to become aurally

observant. "Observation," says Hugh Black, "is a trained faculty using the gate of the eye [or the ear], and it is astonishingly rare in any maturity of power."* That this is so, in relation to the sights and sounds of everyday life is, of course, a commonplace of experience; we are all more or less conscious of how little we are in the habit of making real use of our powers in this direction.

If this be true—and few will, we think, be disposed to cavil at our statement—it will be seen without much difficulty that when it is a question of the appreciation of a work of art, the ability truly to observe what the artist wishes us to see or to hear is rarer still—so rare, indeed, that it can often be said hardly to exist in any effective degree.

This assertion does not ignore the fact that "in all really great work, be it literary, pictorial, musical, or what not, there is undoubtedly an *elemental something* which appeals to most of us with a sense of truth";† moreover, "it is pretty safe to say that a supreme example in any *genre* will have something universal about it. The work with which the artist has entered into full command of his medium and methods, and in which he has poured out his utmost, is . . . most likely to establish some emotional contact even with the complete outsider."‡

But true sympathy with the artist's work, and real joy in his art, go far beyond all this, and involve a deeper penetration into his mental processes, and a clearer following of his plan and intention. All this in its turn postulates the very power of observation, to which reference has been made; our intelligence must be called upon to help us to grasp the message which is intended to be conveyed to us. If, as some have been known to aver, it is unnecessary or wrong to bring 'mind' to bear upon what is "essentially an expression of the emotions," surely the pursuit of the art of music would be little more than sensuous gratification, and hardly worthy of the attention of a thinking man. It is of course true that there is a form of intellectual knowledge which may leave its possessor entirely destitute of any real appreciation, and this knowledge may obviously exist

**Culture and restraint*—Hugh Black.

†*Music and its Appreciation*—Stewart Macpherson. (Joseph Williams, Ltd.)

‡*A Musical Pilgrim's Progress*—J. D. M. Rorke. (Humphrey Milford.)

apart from any artistic sense or predisposition whatever. On the other hand, it is equally true that that very artistic predisposition, unregulated and uncontrolled by the active use of the mental powers, is almost sure to be productive of unbalanced judgments and shallow enthusiasms.

What, then, is the task before the teacher when his pupils emerge from infancy and need the more formulated kind of work of which we have spoken? This is a very important question, for it is just here that many a mistake may be made. Some may say, "Let the pupil practise the best music in his learning of the pianoforte, and he will gradually form a true standard of taste and appreciation." He may, or he may not; but, setting aside for the moment the fact that, in the nature of things, it can never be more than a very small percentage of the total population who will ever play the pianoforte at all—to say nothing of playing it *well*—it is still very doubtful if the act of practising the technical difficulties of a composition does lead as often as some people think to greater and deeper appreciation. The bloom so soon gets rubbed off many a beautiful work by the inevitable 'grinding' at passages which, in not a few cases, are too difficult for the child to master. Then it is that, unless he is supported by a strong bias music-wards, or unless he has had a teacher who made it a practice to awaken delight in music (as distinct from the mere performance of it), he may tend to lose whatever interest he had at the outset. As Mr. T. Whitney Surette said a few years ago in 'The Atlantic Monthly,' the actual *playing* "demands the greater part of a child's attention, so that often he hardly hears the music at all."

If it be suggested that the proper course to pursue would be to let the pupil go on to the study of Harmony, one has to confess that, as it is only in rare instances, unfortunately, that this subject is presented as an *aural* matter, he fails—and not unnaturally—to see its connexion with music at all, and in the result he "comes out by that same door wherein he went."*

No; the knowledge of which he stands in need must be sought for in other directions and obtained by other means. To quote once more from Mr. Surette, what is needed is

*The study of Harmony, as a more advanced aspect of Aural training, is, of course, of the highest possible value.

“personal experience of, and contact with, good music . . . first, by singing beautiful songs, to train the ear and awaken the taste ; secondly, by learning how to listen intelligently ; and *thirdly*, by learning to play good music on some instrument,” where this is feasible.

The matter could hardly have been put better ; the advocates of Appreciative music-study do not desire to put the smallest stumbling-block in the way of pianoforte-teaching or of the pianoforte-teacher ; but they do claim that Music is greater than the piano. Music is the end ; the piano only one of the many means to that end. To the pianoforte-teacher they would say : “ The first essential is to give the child the joy of a real musical experience from his earliest years, so that he breathes its pure atmosphere as he would the air around him ; and then to render him, by wise training, more and more responsive to beauty of ‘ tone ’ and colour and rhythm. By such means it is certain that, even apart from the supreme fact of his having been given an interest in the art of music that will probably last throughout his life, he will have been enabled to approach his instrumental work (if such there be) with some chance of ultimate success.” To sum up the whole matter, they would add, “ This ought ye to have done, and not to have left the other undone.”

In any scheme of sound artistic training, whether of the professional artist or the layman, it should be obvious that the main thing is to get the pupil into living communion with *works of art*, and so to help him to bring into active use those faculties of observation which it is the teacher’s most urgent duty to seek to cultivate. The Aural Training and Appreciation class offers a solution of a problem that has long existed in connexion with the musical education of the young, for it provides a means by which it is possible to lead the pupil step by step along the desired path. Through its agency his mind may receive a store of beautiful musical memories which will enable him to form—unconsciously, it may be—a standard of artistic taste that will stand him in good stead all his life.

To the teacher of liberal views and high ideals, no more promising field for the exercise of his best efforts could be found than that of helping the children to take possession of the heritage bequeathed to them by the great master-craftsmen. While the cause of true appreciation has no use for the unmusical, mechanical and hide-bound teacher of narrow views, it calls—

and calls aloud—for the teacher who, knowing the joy of music himself, has, in addition, the adequate knowledge and musicianship for his task, and a sympathy with his pupils which infallibly prompts the wish to share that joy with them.

For such there is both the mission and its sure reward.

CHAPTER III.

THE AURAL TRAINING AND APPRECIATION CLASS IN SCHOOL LIFE.

In a little essay entitled “The Appreciative aspect of music-study,” published in the year 1910,* the writer of the present volume, in discussing the practicability of establishing Aural training and Appreciation classes in the average school for girls, stated that “it is often urged that the school time-table will not admit of any considerable extension of the time allotted to music. It should, however, be recognized that what is really needed in most cases is less in the nature of an increase than of a redistribution of the time given to existing activities. Most schools possess a Singing-class, and very many also a ‘Theory’ class. The time already devoted to these may, and can, well be utilized for the more systematic and effective cultivation of the pupil’s musical perception. The so-called ‘Theory’ class is, as a rule, occupied with little more than questions of notation, too often divorced from the child’s actual musical experiences, and a change of method here on right lines should result in the class ceasing to be one in which mere *symbols* are learned and memorized, and becoming one in which such symbols take their rightful place with regard to the musical facts they represent.” The foregoing extract was intended to meet in advance possible objections, on the score of lack of time, to a proposed scheme of class-work which aimed at giving music such a place in educational life, that it could contribute in fuller measure

*Since included in *The Musical Education of the Child*. (Joseph Williams, Ltd.)

its share—different in character and purpose from that of other subjects, but no less important—in the development of the child's nature. The scheme referred to embraced two types of classes for such musical work, graded, of course, according to the age and ability of the pupils :—

1. *The Aural Training and Appreciation Class*: for the definite training of the hearing sense (by means of sight-singing, musical dictation, the development of the creative faculty, and the provision of regular opportunities for hearing good music).
2. *The Choral Class*: for the practice of correct breathing and other points of voice-production, and for the study of the many unison, two-part and three-part songs available for school use.

Since this scheme was first set forth, its practicability has been demonstrated and tested by experience, and in many of our better-equipped schools for girls thirty to forty minutes per week are now allotted to each type of class, an amount of time which may be regarded as affording a satisfactory basis for a considerable degree of real and lasting progress.

It is, of course, true that there are still not a few schools, usually old-fashioned and unprogressive in character, where the only corporate musical work is confined to a 'Singing-class,' with the meagre allowance of one half-hour per week, into which there has to be crammed the singing of songs, the learning of the elements of notation, the study of breathing and voice-production, the training of the ear—and, nowadays, *Musical Appreciation*!

It may be urged that this is better than nothing at all ; but the point is at least arguable. The strain on the teacher is immense, and—in the case of the teacher with a vision—almost more than he can bear with any likelihood of keeping sane. Moreover, the plan of making this half-hour singing-class a species of rubbish heap, into which are cast all the odds and ends which some teachers of the pianoforte are notoriously disinclined to bother themselves with, involves as its inevitable result a condition of things in which nothing of real value is actually accomplished. Will any of those who are familiar with the picture of school-music here drawn venture to claim, with any degree of heroic confidence, that the children subjected to

this sort of treatment are attracted irresistibly, but willingly, within the magic circle of music's power and loveliness ?

One calls to mind the dreadful type of (so-called) ear-training lesson frequently associated with such a singing-class—the sounds of the scale taught without conscious relation to music in which the children could take any real delight, the dreary, unmusical ear-tests in time or 'tune,' equally devoid of musical significance or life—and one wonders how much love for the beautiful could possibly be inculcated by such means.

Then again, is it not true to say that everything so often has had to be sacrificed upon the altar of visible results ? The boys or girls *must* sing those songs by a certain date for the school prize-giving : they *must* be able to negotiate so many of those soul-uplifting exercises out of Mr. So-and-so's Champion Sight-reader, before that inspection next term—and so on ; and all the while Music, in the garments of an angel of light, stands patiently on the threshold, unrecognized and unheeded.*

No! if music-classes are to be of real value in awakening a love of music for its own sake, they must be the means by which our girls and boys may be able to hear—at any rate, now and then—some 'supreme example' of art (not necessarily a deep or difficult one, it need hardly be said), which will have 'something universal' in its appeal.†

We get back, therefore, to the necessity of dividing the musical class-work of a school in a manner somewhat on the lines suggested on page 17, in order that the singing-class (or, as it should more correctly be called, the Choral class) may be relieved from the impossible task of combining with its own proper functions those of the teaching of 'Rudiments of musical knowledge' and the specialized aspects of Aural training. Moreover—and still more important from the standpoint of our present inquiry—such a division would, by absorbing the time

*It should be acknowledged here that, even under the conditions of time and opportunity referred to in the above remarks, there is to be found occasionally a class which is musically *alive* ; this is, of course, due to the presence of a teacher of exceptional power who combines in extraordinary measure the vision of the artist and the enthusiasm of the missionary. But of these *rarae aves* there are not enough to go round !

†See page 13.

frequently devoted to the so-called Theory class, set free a school-period for a genuine Aural Training and Appreciation class, in which it should be the teacher's duty (i) to provide the opportunities for the hearing of some of the great things of musical art, and (ii) so to cultivate the hearing powers of his pupils that they may become more and more receptive of, and responsive to, the beauties that such things contain.

In June, 1919, a scheme of general music-class work was prepared by the present writer for consideration at the Conference of the Association of Headmistresses, and was adopted by a very large majority as suitable for recommendation to the members of the Association. The scheme was not intended to be interpreted in any rigid sense, but was to be regarded as offering suggestions for a course of class-work in music which could advantageously be included as part of the ordinary school-curriculum. Instrumental lessons were, in connexion with the plan submitted, to be regarded as heretofore as an 'extra' subject, but were to be correlated with the class-music. The scheme was accompanied by a report from the Education Sub-committee of the Association which contained the following passage :—"The study of Music on right lines is as true a training of the intellect through the ear, as that of Drawing is through the eye. The development of the power of hearing trains the child in concentration and self-reliance. He must listen for himself, think for himself, and then act for himself. . . . Most of the knowledge he gains will be the result of the close attention called for in his music-class, which develops in him quickness of ear and of eye, leading to immediate action. His powers of observation are as much developed by learning how to hear as by learning how to see. A well-planned course of musical instruction will call first upon the child's imagination and his rhythmic sense ; then, as his faculties grow, upon his memory and his understanding, and subsequently he is led to discriminate and judge. Taste and love for the beautiful are thus fostered and developed. We submit that nothing is more urgently needed in modern education than a wider dissemination of musical and artistic taste and appreciation among the rising generation of our people. It is an unquestionable fact that there are not a few boys and girls who can be reached intellectually through Music and Art, and in no other way. But it is still more serious that the neglect of

these subjects in boys' schools, and the imperfect methods of dealing with them in many girls' schools of all types has resulted in a low average standard of taste, or, worse still, in a total indifference to them in large numbers of the general public."

The views set forth in the foregoing extract have since been strikingly corroborated and enforced in the course of the report (1923) of the Consultative Committee appointed by the Board of Education to consider the question of the "Differentiation of curricula between the sexes in Secondary Schools." On page 68 of that report occurs the following passage :—" We are in error if we dismiss [the study of music, rightly undertaken] as a recreation, or seclude it as a remote and technical study which is out of relation to the rest of our intellectual life. Its range is not less wide than that of literature ; it appeals to the same faculties of emotion and judgment ; it is, allowing for the necessary differences of medium, subject to the same general aesthetic principles. Its history, far too much neglected in our schools, is an essential part of the history of our civilization. The mental training offered by analytic study of its construction and texture is closely parallel to that afforded by the natural sciences. Its problems of style are as interesting and varied as those presented by any literary form. Above all, it is a language with a poetry as noble as that of Dante or Racine, of Shakespeare or Milton. All the arguments which can be used for the inclusion of Language and Literature in our ordinary scheme of education may be used with equal force in the case of Music. . . . It is high time that our national gift of music, which has once more come into its own in execution and in composition, should be duly recognized in the training grounds of our schools and colleges."

The scheme of work recommended by the Association of Headmistresses, and referred to on page 19, was drawn up on the following lines, and—with minor modifications to suit local requirements—has since come into operation in many schools throughout the country :—

APPROXIMATE STAGES.	AURAL TRAINING AND APPRECIATION CLASSES.	CHORAL CLASSES.
<p>Kindergarten and 'Transition' :— Age, 4—8 years.</p> <p>Time :— Rhythmic movements and Band, 45—60 mins. per week. Singing, at least ten mins. daily.</p>	<p>(a) Free rhythmic movements to express the children's idea of character, time and 'shape.' (b) Band of percussion instruments for training in rhythm and colour. N.B.—All work at this stage to be entirely untechnical.</p>	<p>Singing by rote of simple nursery songs and folk tunes, at times 'dramatized.' (This singing—or, at least, some of it—would usually take place in connexion with the ordinary work of the Kindergarten.)</p>
<p>Forms I and II :— Age, 8—10 years.</p> <p>Time :— Aural Training, 40 mins. Choral Class, 40 mins.</p>	<p>(a) (1) Definite realization of the relations of pitch and the idea of tonality. Notation. (2) Simple time and rhythm—pulse-divisions and their notation. (3) Sight-singing and musical dictation—memorization of simple phrases. (4) First stages of creative work—vocal improvisation to simple words. (b) (1) Simple 'Appreciation' lessons, principally upon suitable imaginative pianoforte pieces and dances. (2) The story of folk-song and dance, and simple sketches of the lives of great composers.</p>	<p>Breathing—simple exercises in voice-production—enunciation and pronunciation. Learning of unison songs (including folk-songs and national melodies). N.B.—Rote-singing would still be continued at this stage, but would gradually give place to conscious reading of the musical notation. Singing at sight.</p>
<p>Forms Lower and Upper III. Age, 10—12 years.</p> <p>Time :— Aural Training, 40 mins. Choral Class, 40 mins.</p>	<p>(a) (1) More advanced work in pitch and tonality, time and rhythm. (2) Sight-singing and musical dictation—more advanced memorization. (3) Creative work—vocal improvisation with and without the aid of words, up to the stage at which the invention of melodic phrases at the pianoforte might be attempted. The writing of original phrases. (4) Conducting as a means of self-expression.</p>	<p>The work at this stage would be similar to that in Forms I and II, only more advanced, and might include the singing of rounds and a few quite simple two-part songs. Singing at Sight.</p>

APPROXIMATE STAGES.	AURAL TRAINING AND APPRECIATION CLASSES.	CHORAL CLASSES.
Forms Lower and Upper III —(contd.).	(b) The Appreciation lessons would at this stage include the hearing of simple movements from the works of the great masters, such as Minuets and other dances from older and more modern Suites, Rondos, etc.—Simple ideas on form or shape in musical works, as an aid to listening.	
Forms Lower and Upper IV. Age, 12—14 years. Time :— Aural Training, 40 mins. Choral Class, 40 mins.	(a) (1) More advanced stages of (1) and (2) as in Forms Lower and Upper III., but including the aural recognition of intervals and simple chord-progressions. (2) Creative work, including setting of poetic stanzas to music—Invention at the pianoforte, in the form of original phrases and of simple accompaniments. (b) Appreciation work :—On similar lines to that carried out in Forms Lower and Upper III., reaching, however, the stage at which the study of a complete Sonata or Symphony—necessarily of a fairly simple kind—might be undertaken.	More advanced breathing and voice-production exercises. Interpretation. Two-part singing. Singing at sight.
Forms Lower and Upper V. Age, 14—17 years. Time :— Aural Training, 40 mins. Choral Class, 40 mins.	(a) (1) Advanced studies in tonality and rhythm, including the aural realization of simple harmony. (2) Sight-singing, dictation and memorization in two parts. (3) Creative work, including melodic improvisation at the pianoforte, and the playing (and writing) of a second melodic part to one already given. Keyboard harmonization of simple tunes. (b) Appreciation work :—The hearing of typical works of the best writers. The principles of style and period, as revealed by their music.	Work similar to that in Forms Lower and Upper IV, but more advanced. Some three-part singing. Sight-singing.

N.B.—This scheme as originally drafted provided for musical class-work up to the Fifth Form only ; where (as in some schools) such work is carried on in the Sixth Form also, it would aim—as far as time would allow—at the development of the general musical knowledge and critical powers of the class, through the hearing of much music of various schools of thought.

It will be noticed that in the foregoing scheme the Appreciation work is carried out in closest touch with the more conscious and technical side of Aural training. The reason for this should not be far to seek, for *all* work of the kind is of necessity aural training in the sense that it must obviously involve an endeavour on the pupil's part to *listen better*, and to grasp the music more securely and fully as it reaches his ears.

There is, however, this difference to be observed, namely, that in the thorough-going, 'full-blooded' Appreciation lesson, the detailed consideration of such matters as the *minutiae* of time, rhythm and tonality is put for the moment in the background, and attention is given to the music 'in the large'—that is to say, in its broad outlines. Such *minutiae* take their place, it is true, in varying measure in the subconscious region of the pupil's mind, but for the time being they are not brought—save, perhaps, momentarily—into the foreground of his thoughts. It follows from what has just been said that the sort of lesson of which we are speaking should be looked forward to by both teacher and pupil as somewhat of a red-letter day in the calendar, and therefore it is desirable that it should not be made too cheap by occurring too frequently during the term. In a very special sense it should be regarded as a kind of *super-Aural* training lesson, one which the teacher "dreams about in prospect" and the pupils "dream about in retrospect."* While we regard this recommendation as important, and in some ways vital to success, it should at the same time be remembered that the Appreciation *idea* should underlie every aural training lesson, even when concerned with things in themselves technical and lacking in thrill. It should be at once the foundation and the goal of all the teacher's work with his class.

Even in bringing to the notice of his pupils such a simple and elementary matter as the difference between the first and fifth degrees of the scale, *i.e.*, between Doh and Soh, there is, to our thinking, a whole world of difference between the method in which some attractive little song or piece containing the special musical point to be discovered is first played to the children, and that in which the two sounds are merely picked out from a *scale* (in which they are not likely to feel any violent

**The Lesson in Appreciation*—Dr. F. H. Hayward. (Macmillan.)

interest), and rammed home without conscious relation to a musical experience.

In the first case that very musical experience is the paramount consideration; the children at the outset are attracted music-wards, and—the sense of pleasure being aroused—they will go on willingly to discover for themselves the special technical feature embodied in the example presented to them.* In this way, through their intelligence having been brought to bear upon the music they have already heard, their enjoyment and delight in it all is strengthened and deepened, and every new stage in technique is felt to be a stepping-stone to higher things. In the second case, it is not too much to say that many a child has grown to hate what he feels to be nothing more than a dull piece of machinery, without life, without purpose. It is true that he has been led to believe that all the paraphernalia of blackboard and Modulator, of sight-singing manuals and ear-tests,† will one fine day put him in possession of a quantity of beautiful music which he will be able to read and understand for himself; but the vision of that day grows fainter and ever fainter as time goes on, and ultimately he realizes that his music-class was after all only one more dull school-lesson, which brought him no nearer to the Promised Land.

In his "Theory and practice of teaching," Thring says: "There is a fearful theory born and bred in the quagmires of Marsh-dunceland, that nothing is learning unless it is disagreeable, or worth having unless it is difficult. . . . Thus the high beauty of the Waverley novels, the winsome charm of ballads, the music of lyric poetry . . . the holy organ tones of immortal song, are not considered to be training, *because they delight*."‡ Nothing could be said that is more apposite to the matter in hand; let not the teacher be afraid of giving his pupils the 'delight' of real music; only upon real music can they be fed

*The Inductive method possesses manifest advantages in the teaching of young children.

†It should be stated here that nothing is farther from the writer's thoughts than to underrate the value of these things; they are all supremely necessary items of the teacher's stock-in-trade. The point, however, which it is necessary to see is that they are only the scaffolding, so to speak,—technical means which it is fatally easy to exalt to such a position of prominence that they become ends in themselves and defeat their whole object and *raison d'être*.

‡The italics are the writer's.

with any profit, and it is his paramount duty to see to it that the appropriate diet is theirs. This does not mean that they are simply to sit in physical and mental idleness while he plays or sings to them ; that were worse than folly and would result in sheer waste of time. The children must play their part and respond by close and active attention.

Two charges are sometimes brought against the Appreciation lesson. They are, curiously, entirely opposite in their nature, and in reality cancel each other out. They are (i) that it encourages a sort of musical loafing, due to the supposition that the pupils would *only be listening*, and not doing anything for themselves ; (ii) that they would be compelled to *think too much* during their listening, and would therefore lose the sensuous appeal of the music. In each of these charges there is, of course, just the grain of truth which exists in most false generalizations. It *is* true that when anyone, child at school or professed musician, is supposed to be listening to music, he may be doing nothing of the kind—in fact, he may be mentally loafing ; but this is a risk which has to be taken in any form of educational work whatsoever, and with which any teacher worth his salt should be able to cope. If his previous teaching has been of the right kind, there is little fear of danger, and in any case a judicious question to a suspected offender is a peculiarly effective antidote. In regard to the second charge, it is also true (as we have seen) that in the hands of an unmusical or unimaginative teacher, the music-class might become one in which technical matters so predominate as to leave the music high and dry, and it is then conceivable that the class might prove to be concerned unduly with externals, and that “analysis”—as a friend of the author of this volume wrote some time ago in connexion with the study of literature—“might be allowed to outrun its proper purpose and become an end in itself.”*

*Not a few critics of the Appreciation movement, it may be said in passing, seem disposed to assume, without too closely inquiring into the circumstances, that its promoters and advocates are constantly bent upon this very kind of analysis, and the question is often asked, “Do you appreciate the beauty of a flower or a butterfly more, or *less*, by seeing it with the eyes of a scientific naturalist ?” Of course, even this question has two sides to it ; some of the greatest naturalists have been great poets at heart ; but a more pertinent inquiry would be, “Would you appreciate the flower or the butterfly the more, or the less, by seeing it a little more as an *artist* would ?” And still more accurate an analogy would be set up if the query were again changed, and were to

As we have said more than once in this volume, it all depends upon how such analysis is carried out ; the problem is solved by the personal equation, and the live message will produce live results. "The note of a good teacher," said Mr. H. A. L. Fisher (formerly Minister of Education) a short time ago, "is the power of selecting those parts of his own knowledge which are living to himself, and of so communicating them to his pupils that to them also they shall become living."

Let the teacher keep before him the thought to which we have alluded in an earlier chapter, that it is his duty, first and foremost, to bring the joy of music into the children's lives, and to make them feel that it is beautiful enough for them to take trouble over. It will then be rare indeed to find that they will not give him the willing response in work and effort necessary to crown his labours with success.

CHAPTER IV.

FIRST STAGES OF APPRECIATION WORK.

EARLY MUSICAL IMPRESSIONS.

It has been well said that "musical education begins in the cradle with the lullaby and nursery song of the mother," and we may well pity the little child whom the mother never sings to sleep, or whose earliest recollections are of unlovely and squalid surroundings and the raucous music-hall slang of the street. Seeing, however, that to thousands of children born every year in our great cities the first impressions of music are, it is sad to

run, "Can the average man or woman appreciate a *work of art*, such as a great picture, without the power to apply some measure of thoughtful analysis similar in kind, if not in degree, to that which the artist, with his clearer vision and his greater experience, can and does habitually exercise?"

After all, analysis of some sort there must inevitably be directly we begin to use our minds over anything. Almost unconsciously we begin to observe, compare, judge ; is not analysis involved here ? Indeed, is not the use of the higher faculties of our nature in itself analysis ? Why, then, should it be deemed desirable to put 'mind' out of court directly we approach music ?

think, of this very kind, it should be obvious that one of the paramount duties of the school, and of the school-teacher, should be to counteract such impressions, and to destroy their evil effect as far as possible, by filling the children's minds with things 'lovely and of good report.' But such counteraction will not be achieved by a form of education that is purely utilitarian ; the three R's will prove a feeble barrier against the vulgar and soul-destroying influences to which so many children are exposed almost as soon as they are born. Perhaps our local educational authorities will one day have vision enough to realize that too long have they taken but scant thought for the things of the spirit in their schemes of school-work, and that, after all, music and the music-teacher may be of far greater moment to the well-being of the nation than unimaginative and materially-minded 'boards' in some parts of the country have ever considered them to be.

However that may work out in course of time, the fact remains that, whether the child has had the priceless boon of learning its little nursery songs at its mother's knee, or not, this kind of indirect musical training should be "continued in the school—still indirect in character in the Kindergarten and infant school, though gradually preparing for the more intellectual, as well as the more purely emotional, enjoyment of a later stage."*

These early lessons will, it need hardly be said, take an essentially recreative form, and as they will be absolutely untechnical in character, the most elementary forms of Aural training and of 'Appreciation' will obviously be identical in aim and scope.

They will consist of :—

- (i) Free rhythmic movements and the children's Band.
- (ii) The singing of songs.

The bodily rhythmic movements should be the natural response of the babes to merry nursery tunes and the like, sung or played to them by the teacher. They should, at this stage of the proceedings, be entirely unrestrained, the result of the children's own initiative ; it would be fatal to spontaneity and naturalness of self-expression if the teacher were to endeavour to

**Music and the Young Child*—Marie Salt.

teach any special, set form of movements. He must, of course, be prepared for a very variable degree of ease and skill on the part of the members of his class ; the boys will in all probability be more awkward at the business than the girls, but it is astonishing how the general level of the class will tend to rise as the children are encouraged to listen more closely, and as the spirit of the more 'live' members among them infects the weaker brethren. But, after all, what the teacher has to aim at is not a spectacle, but a setting free of simple, natural impulses in response to a musical stimulus.*

A little later the children, as they gain more motor-control, will be asked to listen for, and to express by changes of movement, the different 'tunes' in the course of slightly longer pieces, and in this manner they will begin to realize—quite untechnically—the idea of recurrence of themes. The invention of various means of shewing such things in a rhythmic way is usually a subject of keen interest to the class.

From such beginnings (which, after all, deal with the real foundations of musical experience), it is easy to pass to the more formulated movements necessary to express the various details of pulse, time and rhythm, such as many of the exercises of M. Jaques-Dalcroze, which are invaluable as a preparation for the more concentrated and technical work of a later period in Aural training.

It should be evident that the true *raison d'être* of the rhythmic exercises we have been considering is that they provide an outlet for the superabundant physical energy of the young and healthy child. Listening, to him, must result in action, and any teacher who fails to realize this important fact must expect inevitably to find himself—and his class—on the rocks. To imagine that little ones of five or six years of age can sit still for more than a moment or two, while he talks, or even while he plays, is totally to misunderstand their whole psychological make-up ; hence it is of the utmost importance that 'doing' should absorb most of the time of any lesson-period. But this 'doing' must be *the*

*The impulse *will be* natural in the case of small children ; the danger of self-consciousness comes in at a later age, and that is a reason against the continuance of such bodily movements after early childhood, save for some special purpose and in individual cases.

consequence of having listened—the natural outcome of a previous musical experience ; thus differing vitally from the form of doing represented by the old-fashioned piano-lesson and practice.

It is ridiculous to suppose that children at the age of which we are thinking can possibly record their listening impressions through the medium of the piano or any other complicated musical instrument, although most of us have visions of the "little girl . . . seated before that ponderous mass of iron, steel, wood, wires and hammers which we call a pianoforte (sixty pounds of tender, delicate humanity trying to express itself through a solid ton), her legs dangling uncomfortably in space, her little fingers trying painfully to find the right key, and at the same time to keep in a correct position, struggling hard the while to relate together two strange things, a curious black dot on a page and an ivory key two feet below it, for neither of which she feels much affection."*

But in the children's Band of triangles, tambourines, drums and cymbals, an institution which is fortunately becoming a familiar one in these days, we have the ideal medium by which the instinct for doing may be correlated with the act of listening, and self-expression encouraged in a disciplined way. Not only is it possible to stimulate the feeling for rhythm and time to a remarkable extent by means of the band, but the children's ideas of 'colour' can be developed by the teacher's asking for *their* suggestions as to suitable instrumental combinations and contrasts to fit the changing moods of the music. As an elementary Appreciation lesson nothing could be better, and the author of the present volume feels that this statement of opinion cannot be substantiated in any better way than by calling the reader's attention to the following remarks by a highly successful teacher of children, in the course of which the objects and organization of the Percussion Band are discussed in some detail :—†

*T. Whitney Surette, in *The Atlantic Monthly*.

†See also *Music in the Kindergarten and Lower Forms*—Lilian Bucke. (Joseph Williams, Ltd.)

THE CHILDREN'S BAND.

By ELSIE MURRAY, L.R.A.M.

(Streatham Hill High School.)

(A photograph of the Band, together with an example of the children's own 'orchestration,' is inserted after page 146).

"Hasten, children! There's not a minute to lose if we are going to finish that band piece to-day!" And immediately there is a hectic rush of small feet, and a crowd of upturned excited little faces, swarming round a music mistress waiting to give out a mass of instruments of rather battered and ancient appearance! What band, and what instruments? It is the First Form Band (children aged 7 to 8), and the instruments they are clamouring for are all percussion ones, including drums, tambourines, cymbals, triangles and a certain kind of 'bones' (or clappers).

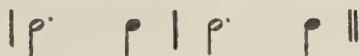
Why does that call to the band practice always act like magic? Why are there no malcontents or laggards? Why, in fact, is there such a band at all? What enjoyment can a small child get out of an instrument that will play no melody, and what good is gained from an *educative* point of view by letting her (or him) play it?

Let us look at the latter point first. All concerted work of any kind demands great attention, concentration, precision and accuracy on the part of the performer, be he aged six or sixty; and surely the developing in the little human of these vital qualities is a thing worth considering and attempting. The modern teacher is roundly complaining that the modern child lacks the power of attention and the ability to concentrate, and the writer agrees that there is much justice in the complaint. Therefore, any medium through which these powers can be trained and encouraged should surely be seized upon and used by those who guide the feet (and hands!) of our young generation; and experience has now proved that the band is one of the greatest and surest helps to this much-desired end.

Now for an answer to the first question—"What is it that makes it so attractive to be a member of the band?" Three or four reasons, surely, and all of them psychological ones, may at once be brought forward. First, it fosters and develops to an extraordinary degree the child's innate sense and love of rhythm. Next, it allows him to express his natural love of colour by other means than that of chalks and paints; thirdly, he enjoys the feeling of uplift and excitement that always comes from communal work; and, finally (a reason 'last but not least'), band-work allows him to hear and take part in music which would otherwise be over his head (technically) for possibly years to come. Many teachers think that band pieces must be confined to the playing of strongly rhythmical national airs, but this seems a great mistake; by making this limitation such teachers lose the great opportunity they would otherwise have of training their little ones *to hear an under-part*, which, if of a clearly marked character, can be as easily discerned by a small child as by a grown-up (if most grown-ups *do* discern such a thing, which is often very doubtful!). Of course, much depends on the music chosen; there are some people who from the one extreme of using only national airs, go to the other of selecting intricate and complicated extracts from the classics, which, apart from the impossibility of the children disentangling the 'melodic lines,' could never be suitably interpreted by *percussion* instruments. But more of this later.

Next comes the question, so often asked, "How do you begin training a band?" Rhythm being the basis of all music, and certainly of all band-work, we begin by using that magnetic force, the drum-beat. All children love to play the drum (and are there not many grown-ups, too, who eye the big drum in the Queen's Hall Orchestra with secret envy?), and at first, until they have developed some care for detail, the other instruments count little in their estimation. Thus the seed of an 'advanced orchestra' is found in a band of wee people, sturdily marching and beating their drums in time to so glorious a tune as "The Men of Harlech" or some other fine national air.

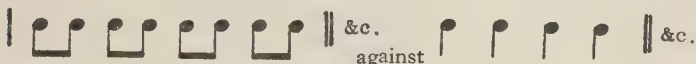
Then quickly follows the stage when the need of an instrument of another tone-quality is felt, and we reach an important step, *i.e.*, the hearing and remembering of the tone, and therefore the mental effect, of each instrument. For example, when the shape of a piece in three-part form is discovered and subsequently played, the "jam in the middle of the sandwich" is probably depicted by the triangles, the children in this way shewing their recognition of a sharp contrast, by choosing the instrument whose tone is least like that of the drum. Again, when music in $\frac{3}{4}$ -time is played, the strong and weak beats are adequately expressed (to the child-ear) by means of drums and triangles respectively. After some practice of this kind, using mostly well-known national airs for the purpose, there comes a day when little ears are led to hear not merely the 'tune,' but an *underpart*, in the music played, a piece such as Gurliitt's 'Turkish March' (Op. 101), being a good example for such teaching. In this an *underpart* can be distinctly heard that says



against



and a middle section that says



In this one example alone there is much food for the youthful ear to assimilate, inasmuch as it possesses a clear form, a clear time-pattern, excellent colouring, and a strong march rhythm, such as children delight in. Playing in the band makes them very sensitive and critical as to colouring ; and they exercise judgment more than equal to that of many a grown-up in 'orchestrating' their music ; for it is essential that they should *arrange the parts for themselves* and not simply be told by the teacher what instruments to use.

As mentioned before, half the success of the band depends on the choice of music, for there is only a relatively small store of pieces whose nature suggests the instruments to be used, and the playing of which gives *musical* as well as *rhythmical* results. These pieces must of necessity fall mostly under the heading of marches and dances of a national or 'pictorial' type; and as children develop on marked racial lines, this is obviously the *right* music for them to play, first, because of the strong and incisive rhythm which is their joy, and secondly, because the instruments (being primitive) express, to some extent at least, the character and feeling of the music. This is why the writer for the most part eschews the use of the real Classics for band pieces; she feels that a *legato* or *cantabile* passage in a Beethoven sonata or a

Chopin nocturne, cannot be musically (or sensibly) expressed by drums and tambourines, for unfortunately no instrument in a percussion band has any real sustaining power, the drum roll (always difficult to get!) being the nearest effect of this kind that can be obtained.*

Teachers should be careful when setting up a band to buy drums and tambourines covered with skin, and not parchment; and triangles and cymbals that make musical sounds, and not mere noise. For alas! 'noise and disorder' is too frequently the criticism passed on band work, both of which unpleasantnesses are born of poor instruments, poor or unsuitable music, or (very possibly) *poor discipline*. The Kindergarten Band should be productive only of order, and in some degree, of beauty; and it may be the means by which there may be cultivated in the little ones a pride in accuracy, a joy in rhythm, a sense of discrimination and judgment, and, above all, the beginnings of a love of music for music's sake.

CHAPTER V.

THE CULTIVATION OF THE IMAGINATION.

Imagination may shew itself in two very obvious directions, (i) in the desire to create, (ii) in the emotional response to the stimulus of poetry or music. With the first of these directions it is not our intention specifically to deal, although its importance cannot be over-rated in the musical development of the child, and no scheme of Aural training that omitted provision for its cultivation should be considered as having in any sense fulfilled its true purpose.† As this volume, however, deals with the more purely 'appreciative' aspect of musical education, and is therefore occupied mainly with the approach to music *through listening*, our remarks for the present will be confined to that side of the matter.

It is, then, with the awakening of a sympathetic response to the actual hearing of music that the teacher is concerned as a vital part of his Appreciation work. And in this very task he will find scope for all the care and wisdom that he can summon to his aid. For it is true, perhaps, that in no other part of his

*It is important, however, not to put too extreme an interpretation on this point of view. In the main it is just; but there are, of course, pieces (like the Minuets of Haydn) that lend themselves to 'band' treatment perfectly well.

†The matter is fully dealt with in *The Musical Education of the Child, Aural Culture* (Vols. 1, 2, 3), in Ernest Read's *First Steps in Melody-making*, and in Walford Davies's *Melody-making* (this last-named work being a series of lectures illustrated by gramophone records).

work are there so many chances of doing the wrong thing, and thus of defeating the very object at which he is aiming.

As soon as the children under his care have passed out of the baby stages of the Kindergarten and the first form in school-life—that is, as soon as they are old enough to sit still for a few minutes at a time—the teacher might well play to them some attractive imaginative piece, for the purpose of stimulating the response in their minds of which we have spoken. But the whole business should be entirely recreative; the music should be left to make its own effect and tell its own tale, and little or no comment should be indulged in. Above all, what the teacher should avoid like poison is the temptation at any time to ask the children what they ‘feel.’ Let him beware of the danger—a peculiarly insidious one to many a zealous nature—of forcing their ideas in any way whatsoever. The child’s feelings, if he has any at the time, are his own, and it is utterly wrong—and horribly unfair—to make him turn out his soul before others. If it did nothing else, it would encourage in him a fatal habit of introspection, and end by turning him into a first-class prig. It is just as wrong to go poking about trying to ascertain the child’s feelings about the music, as to be constantly digging up a young and tender plant to see if it is growing. Therefore, for this very reason, an Appreciation lesson should never be the subject of a ‘demonstration’; appreciation is too delicate and subtle a thing for such rough handling, for it grows unawares, even as the grain of mustard-seed.*

We referred in the preceding paragraph to the playing of ‘imaginative’ pieces. Clearly, all real music is to some extent imaginative; but what we intended to imply by the term is the class of works—of which there have been many since the Romantic period of Schumann and others—in which the composer has some (more or less definite) poetic idea, which he is seeking to illustrate in terms of music.

As a rule, the imagination of the child can be appealed to more readily by the aid of some picture or image which he knows the music is intended to bring to his mental vision, than by the somewhat abstract beauty of works having no such exterior connexion. He often needs the help of an idea which is

*The more technical sides of Aural training may conceivably be shewn occasionally in such demonstrations.

primarily outside the music itself, and at this stage of his existence the hearing of frankly 'pictorial' music is in most cases to be recommended as a valuable means of gaining an entrance into his mind and soul.

But if the teacher uses such pictorial music, he must be fully aware of the rocks ahead, and must be constantly on the alert against becoming too programmatic, and so encouraging his pupils in the fatal impression that all music 'means something.' The very real danger here, unless great care is used, is (as has been well said) that they may grow up in such a way that they will lose the faculty of listening to sound without "subconsciously decoding it by means of a glossary." It should be constantly borne in mind that, if the teacher prefaces his playing of an imaginative piece by a hint as to its exterior connexion, his remarks should be merely in the nature of suggestion as to its general character and purport, just enough to form a mental background for the pupils' listening. Any attempt at detailed delineation of supposed *incidents* in the course of the music is for the most part to be strongly deprecated, not only as tending to confirm the listeners in a perverted idea of the 'meaning' of music, but as being productive of results which may be as ludicrous as they are mischievous.

Most of us know, and rightly despise, the childish 'Battle' pieces of a former generation, with their descriptions of the booming of cannon, the groans of the wounded, the shouting of the victors—and much else of equal absurdity; but it is not too much to say that some of the comments of unwise teachers upon music too poetical for such *banal* treatment come very near to being as futile and reprehensible as the printed annotations of "Battles of Prague," *et hoc genus omne*.

In any case, it is very rarely pardonable for the teacher to seek to impress his own views upon his pupils; he should try to draw from them *their* ideas of the music,* and his duty should be strictly limited as a rule (as we have already remarked) to the

*There is all the difference in the world between asking, "What does the music say to you?" and "What do you feel?" In the former case, their thoughts are projected *outwards*, on to the music; in the latter, *inwards*—with the great chance of creating that form of introspection to which allusion has already been made.

task of supplying, where necessary, just the modicum of suggestion that will suffice to bring the children within the ambit of the music's significance.

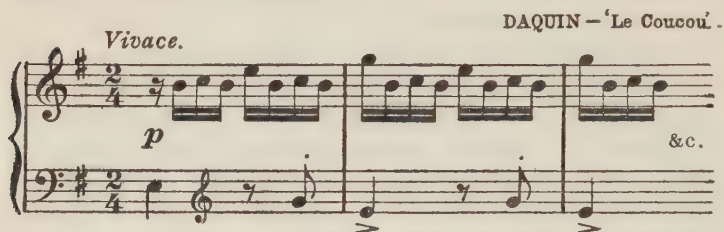
For example: if the teacher were proposing to play the first of Edward MacDowell's "Woodland Sketches" to his class, little more should be necessary than a word or two to the effect that the composer had in his mind, when writing the piece, the thought of a tender, delicate flower. The piece, as most of us know, is entitled "A wild rose"; but the little girl who, after hearing it played, said that it seemed to her "like snowdrops and violets" was just as near the truth, and had absorbed the real spirit of the music just as effectively. It should be obvious that a teacher who should say in reply, "Oh dear no! It's nothing of the kind, it's meant to represent a *wild rose*," would be guilty of the worst form of disservice, both to the child and to the music; indeed, such a reply would at once prove that he (or she) had not mastered even the most elementary of psychological principles, and was destitute of one of the primary essentials of a teacher's equipment.*

Most of us know that what—for want of a better term—we call 'pictorial' (or 'programme') music may be of two kinds, divided at times from each other by a very thin wall of partition, it is true, but sufficiently distinct as to be classified under the two headings of (i) Imitation, and (ii) Suggestion. In the first kind the composer sets about his task of bringing some picture or poetical thought into our minds, by trying to imitate certain things with which we are familiar, such as the songs of birds or the rushing of the wind. When, for example, Louis Daquin,

*In the case of older pupils, sometimes the reading of a few lines of a poem will effectively help to put a class into the right mood for listening. Mr. Ashton Jonson, who was a personal friend of the late Edward MacDowell, has said that the following lines of Keats seem to him to express the feeling of this piece closely, and he suggests that they should be read before playing or listening to it:—

"I stood tip-toe upon a little hill,
The air was cooling, and so very still,
That the sweet buds which, with modest pride,
Pull droopingly, in slanting curve aside,
Their scanty leaves, and finely tapering stems,
Had not yet lost their starry diadems,
Caught from the early sobbing of the morn."

an 18th century writer for the harpsichord, begins his little Rondo in E minor like this :—



there is hardly any need for us to refer to the title of the piece, "Le coucou," for the call of the bird (the G—E in the left-hand part) is too obvious to be mistaken. And when the modern French writer, Florent Schmitt, writes the following remarkable passage in his "Knell" ("Musiques intimes," Op. 29, No. 6), it does not require much effort to imagine the mournful clang of funeral bells :—

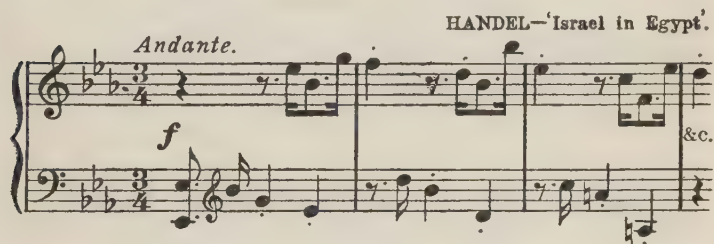


(N.B.—The right-hand part of this extract—the harmonics or 'overtones' of the melody in the left-hand—should be played so softly as to be scarcely audible, the upper notes of the left hand on the contrary being very marked and almost *hard* in tone. Both pedals should be used.)

In neither of the foregoing instances do we feel in the least that music has been in any way 'let down' by the composer, as was the case with the Battle pieces to which reference has been made. The reason is, of course, to be found in the fact of the suitability of the subject selected for treatment. Neither the 'falling of a mast' nor the 'discharge of small arms'* can

*Both actual incidents in Steibelt's "Britannia, an allegorical Overture in Commemoration of the signal Naval Victory obtained by Admiral Duncan over the Dutch Fleet, the 11th October 1797."

be said exactly to *yearn* for musical expression, whereas there is something inherently poetic—and therefore within the range of music's influence—in the thought of the cuckoo's note, and the solemn tone of the 'passing bell.' But it needs hardly a moment's thought for us to realize that the method of imitation must of necessity be very severely limited in actual practice; so few things come at one and the same time into the category both of the realistic and the poetical. Does not even Handel fall here, with his jumping frogs in "Israel in Egypt"?



The method of *suggestion*, on the other hand, is susceptible of almost infinite expansion, and does not run the same risk as the method of *imitation* of becoming trivial or absurd. It is subjective instead of being objective, and seeks not to reproduce the actual things of the world or the sounds of Nature, but to call up feelings within us similar to those we have had (or possibly would have) in contemplating, for instance, some striking scene, or reading some arresting poem. And in the endeavour to create in advance the right mood in us for entering into his meaning, the composer, as we know, frequently places the title of his idea at the head of his work. Grieg begins his "Schmetterling" (Butterfly) thus:—



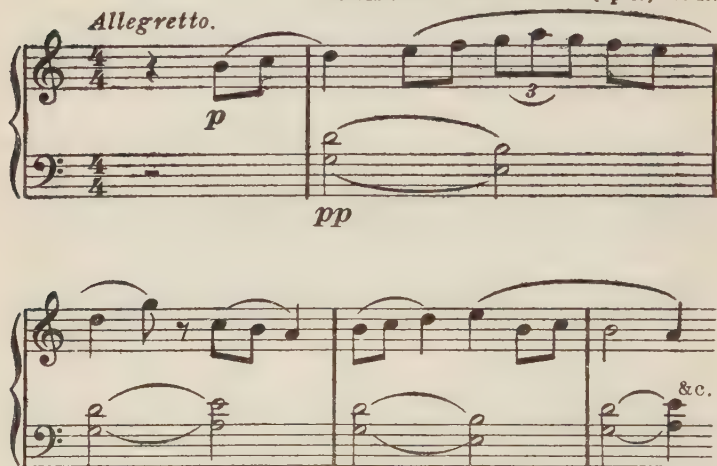
* Copyright of Augener Ltd.

Clearly, no butterfly ever made sounds like these! but there is, we realize, something in the music, with its fluttering phrases, which—when we are put by the title into the right vein of

thought—irresistibly brings before us the vision of the delicate white wings darting hither and thither in the summer sunshine.

Again, does not Rébikoff, in his "Pastoral Scene," call up to our imagination, by a similar method of suggestion, the cold sadness of the Russian countryside?

RÉBIKOFF—Mood Sketches (Op.10, No. 1.)



But, as we have already said, in almost all such cases it is merely a general atmosphere that is created, and—in the absence of any direction on the part of the composer—to force 'meanings' from time to time into the music as it goes along, which it is not intended to bear, is to put it into a false position, and often to turn it into little less than a caricature. After all, may it not be said that, within limits, it is the *vagueness* of music, the fact that it may say different things to different people, that is at once its strength and its charm?

Another important point to be consistently kept in mind by the teacher is the need for the touch of imagination *on his part* in the presentation of his lesson to his class. Whether he is using frankly pictorial music or not, it is essential that he shall create an atmosphere for its reception. And this is the test of the good teacher. Apart from the vital question of his own playing being sufficiently good to produce an artistic result—however simple the piece chosen may be—the few words that are usually necessary as a preliminary to the introduction of the

music should be such as to prepare the minds of the pupils for the hearing of it.

In the early stages of Appreciation work, where a class is composed of young children, little or nothing is needed in the way of explanation or analysis ; but supposing, shall we say ? that the teacher were intending to play an old-fashioned classical Minuet, he should endeavour first of all to help them to visualize “ the dancing of a Minuet in bygone days, speaking of the courtly grace of the movements of the dancers, the ladies in their stiff brocades and satins, the men in their silk stockings and knee-breeches—and so forth ; thus conjuring up a realization of the scene which would at once help to bring the children into sympathetic relation with the music itself.”*

Further, if the Minuet chosen happened, for example, to be by Bach,† it would interest the class, and contribute towards the end desired, if the teacher could, by a few brief words, lead the children in imagination to picture the simple home-life of Bach and his family—the dimly-lit room with the old Leipzig cantor seated at the little clavichord, or perhaps guiding his young wife’s fingers over the keys as she endeavoured to play just such a Minuet, perchance, as the one they were about to hear—and so forth. But all such remarks should be no more than would suffice to pave the way for the music, and so enable it to gain a more ready entrance into the pupils’ minds.

The foregoing suggestions naturally and inevitably lead to the question of the exact place and the right degree of importance to be given to biography in the Appreciation lesson, whether that lesson be given to an elementary, or to a more advanced, class. One view, expressed by certain writers, is that the teacher should invariably begin with biography, dealing (especially in the lower forms of a school) with stories of the childhood of great composers, largely by means of anecdote. But it seems to the author that with this view—namely, that the first Appreciation lessons should be based upon biography instead of upon music—it is possible to disagree. Granting that here and there an instance may be found of stories of great composers’ lives having been the means by which a desire has been created for a

* *Aural Culture*, Book II, page 158.

† There are just a few of the Bach minuets which are quite tuneful enough for young children to listen to.

hearing of their music, it is none the less true that in countless cases nothing of the kind has happened.* On the other hand, the hearing of some attractive composition suited to the pupils' capacity has over and over again stimulated a wish to know something of its composer; and here in turn the appreciation of the music has been ultimately helped by the knowledge gained of its author's character and personality.

The late Mr. W. H. Hudson, in his *Introduction to the Study of Literature*, truly says: "The study of biography is not the study of literature, and should never be made a substitute for it. . . We must not mistake our interest in the external facts of literary biography for an interest in literature itself." Biography in itself may be, and often is, a fascinating and worthy study; its influence on character and aim may be great; but the Appreciation lesson, however much it may seek to awaken the higher emotions, must do so in the first place *by means of the music*, and not by means of biography or anything else. In the Appreciation class "the one great aim must be to get into close touch with the music itself, and any information given as to the life and doings of a composer . . must be merely such as will serve to throw light upon that music, and help the pupil to understand why its composer wrote as he did. . . Any tendency to introduce *irrelevant* allusions or *purposeless* anecdotes should be steadily resisted. . . It need hardly be said that an occasional anecdote throwing real light on the matter in hand does not come into this category, and may conceivably have a distinct purpose and value."† The teacher should remember two things: (i) that it is far easier (especially for the unmusical teacher) to cram up biographical details and to fire them off in lesson-time in the form of anecdotes, than to play or sing to his pupils attractively and artistically; (ii) that the Appreciation lesson stands or falls, in the last resort, *upon the music presented*, and the manner of its presentation; all else is either subordinate, or exterior to its purpose.

The anecdote or the story may be, and often is, supremely valuable in the case of a class of young children (and even to those of maturer age), and all through our Appreciation work it

*Witness the abortive results of school 'papers' upon composers' lives!

†*Aural Culture* (Book II, page 167).

is of the first importance to make the pupils realize the human aspect of the great masters of music ; that they were not a race of beings who were icily perfect, but were real flesh and blood, men of like passions with ourselves, capable of making mistakes, and sometimes even of falling below the best of which they were capable in their more inspired moments. But, after all, the question to be decided is on which side the stress is to be laid. Is it to be upon the lives of the composers, or upon their music ? In other words, are we to begin with biography, and hope that it will some day lead to musical interest and appreciation, or are we from the very first to trust the music itself (with that power which it alone possesses) to attract in such a way that every fact of biographical or historical moment, incidentally used, shall ultimately serve to deepen its appeal ?

Surely the answer of the teacher who is also an artist will be neither equivocal nor very long delayed.

CHAPTER VI.

CREATING THE OBSERVANT ATTITUDE OF MIND.

Two necessary conditions of appreciation are Attention and Familiarity, and it is because in the case of music so few people, comparatively speaking, know how to attend, and because, either through lack of opportunity or want of perseverance, so many never get to the stage of intimate friendship with the works they have heard, that the standard of general appreciation is no higher than it is. It should be obvious that the sort of person who habitually ‘ drops in ’ at concert or opera, to kill time, or because nothing more attractive happens to be going, will hardly be the one to whom music will yield her secrets, for it is not to be supposed that he will have cultivated either the observant attitude of mind, or the desire for anything like penetration beneath the surface of things.

Though music to him may not exactly be ‘ the least disagreeable of noises ’—and it is charitable to suppose that he does gain a modicum of superficial enjoyment from it at the

moment—yet it amounts to little more than a titillation of his auditory nerve and, as we have ample reason to know, his listening is not of such a character as to prevent his attending to other things at the same time.

Again, it not infrequently happens that someone, with a love of music in his soul and a real desire to come into close and living contact with it, is debarred from doing so by the lack of opportunity of which we have spoken. He may be a dweller in a remote country district, and his chances of hearing good music of any kind may be lamentably small. Once in a way he finds himself, possibly, in London, or some other great centre of human activity, and he sees a concert advertised at which, it may be, some notable symphony is to be performed. He buys his ticket in eager anticipation, and duly finds himself at the hall. The symphony is played, and at its conclusion he perhaps feels that he has been listening to something worthy, something with which he would like to come into closer relation. And yet for the most part it was to him little more than a whirling mass of sounds which he had not the power to resolve into anything like shape or order. So he goes away disappointed and discouraged, with the sense of having feasted on Dead Sea fruit. And, as likely as not, he does not get the opportunity of a re-hearing of the work for ten years! What chance has he of gaining the familiarity which is the only means of bringing him nearer to the solution of his problem?

Fortunately, in these days that chance is greater than in former times, for the later developments of the gramophone and the player-piano are such that it is now possible for anyone to bring many of the finest masterpieces into his own home, and to hear them, and re-hear them, as often as he likes. Even taking into account the inevitable limitations attendant upon such mechanical reproductions—and they are manifest—the difficulty of gaining the familiarity of which we have spoken is practically surmounted, for the *material* at any rate of the music is there to hand, and in this way much of the preparation necessary for a hearing in concert-performance may be carried out.

In the thought contained in this last sentence, namely, that of preparation, is to be found one of the strongest reasons for the claim of the Appreciation class to be a valuable educational factor. In such a class it is the teacher's duty to prepare his

pupils for the task of approaching their music so as to make sense of it, and to endeavour to cultivate in them the observant attitude of mind to which allusion has already been made. In other words, he has to teach them *how to attend*.

Now, in setting out to do this, it will be well for him to remember that to some natures this business of attending is a very difficult matter, and that to very few is it an easy one at first. The reason of this is not far to seek ; music is conditioned by time ; it is constantly on the move ; and the mind cannot, as in the case of painting or sculpture, fix itself on some one fragment of the whole, and by dint of concentrated effort clear up any obscurity that may have existed at the outset.

The careful listener, face to face with a new or unfamiliar work, often longs to say with the Duke in 'Twelfth Night,' "That strain again !" but the inexorable march of the music goes on ; it is like a rapidly-moving film, on which the incidents of a story pass us by too quickly to be absorbed or understood, save in the vaguest possible way. And thus the first hearing is often difficult, puzzling and tantalizing ; a re-hearing becomes an absolute necessity if we are really to 'make sense' of the work at all.

Two facts emerge from the foregoing consideration, which we must keep firmly in mind both in our own listening and in our attempts to help the listening of our pupils. They are these :—(i) That memory plays a vital part in the intelligent hearing of music ; (ii) that the music itself is very largely a series of 'fleeting shapes,' which we have to try to catch, so to speak, on the wing.

Most of us recognize that it is the degree of readiness with which we can seize with our hearing powers, and retain in the memory, the main themes or ideas of a work, that constitutes the measure of our success in following it as it unfolds itself, and gaining at any rate a tolerably clear idea of what it is all about. And yet we know, if we are honest with ourselves, that we would be hard put to it sometimes to write down on paper the notes of those themes (perhaps quite simple ones) at a first, or even a second, hearing ! It is, however, this power of realizing *as definite musical shapes* the sounds that reach our ears, that is over and over again the saving of the situation, for unless we do get a clear mental picture

of the composer's principal thoughts—the seeds from which so much is afterwards to grow—our listening will inevitably tend to become vague, and will lack one of the most potent elements of interest. It is not unprofitable to reflect that it is a perhaps unconscious recognition of this fact that prompts many of us to listen to the music with the copy in front of us, particularly in the case of an unfamiliar or specially complex work; the eye assists the ear and helps us to clarify our impressions. But we cannot always have the copy with us; and, even if we could, there is often a far greater pleasure in listening without the distraction of the details of notation, the only condition being that our ears shall be able to do the clarifying of our impressions unaided. And this means training and practice.*

One of the first duties of the teacher, therefore, is to accustom his pupils to the task—as we have said—of quickly seizing and memorizing the main thoughts or ideas of any work which they may be about to listen to in class. In order to help them to do this, he should play its principal themes and make the class sing them (or tap their rhythms, if they are not singable), until they *feel* them as part and parcel of themselves, so to speak. And nothing will enable them to do this so well as singing, for the simple reason that it is an inward perception expressed outwardly by means of the tones of their own voices—another instance of the value of *doing* in the Appreciation lesson.

*As being closely akin to the matter we have been considering, and as illustrating still further the urgent need of careful and systematic aural training in early years, mention may be made here of the proved inability of multitudes of adult listeners to hear with any degree of distinctness or clearness sounds that are far out of the range of their own vocal compass. More particularly is this the case with the graver sounds, especially when combined with others of higher pitch. The present writer has on several occasions made experiments in this direction with audiences of many kinds, and has found repeatedly—nay, *invariably*—that the vast majority of those present were unable to distinguish a well-known tune, such as 'God save the King,' played in the bass, if accompanied by a 'counterpoint' in an upper part moving in a different rhythm (a form of test probably used first by Mr. P. A. Scholes). If this be a usual experience, is it surprising that the ordinary listener gets lost when, in the course of a symphony or some other important instrumental work, the composer shifts his principal theme down to a less acoustically prominent register, and at the same time companions it with a second melody in an acuter octave? And yet it is reasonable to assume that he wishes us to hear both!

A striking instance of the great value of such singing was afforded to the present writer on an occasion, not long since, when he was asked to give a number of Council school children in a poor district a talk on music. Greatly daring, he decided to take as the principal musical example in his talk the first movement of Dvořák's "New World" symphony. The boys and girls were requested to sing the three principal 'tunes' (or rather, 'bits' of tune) after the lecturer's playing of them. At first a little shy, they soon entered into the spirit of the request, and sang away with right good will. The themes were identified as characters in the composer's story, and were for clearness' sake labelled as 'hero, heroine, and mournful friend'! The children were then given leave to sing during the performance of the whole movement, whenever they heard the themes re-appear, and the writer can testify that never had he played the work to an audience who rose to it with such keenness and delight. He had the great pleasure and satisfaction afterwards of hearing the themes being sung with evident *gusto* in the school's passages and playground.

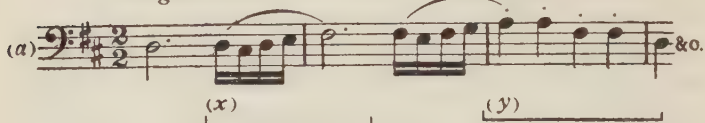
Of course, the need for the kind of memorization which we have been considering is the more urgent in the case of works of the scope of sonatas or symphonies. In a 'first movement,' for example, instead of giving us, as in a song or a short lyrical piece for the pianoforte, a whole melody to listen to—shapely and beautiful, it may be, but out of which nothing further is to grow—the composer probably announces at the very outset, in rapid succession, a few short ideas or phrases which are, as it were, his raw material. The full meaning of these ideas is not yet divulged; they exist as yet only *in embryo*; their true significance has still to be revealed by their subsequent development.

Here, then, is a supreme instance of the necessity of memorizing with that rapidity which only practice and experience will produce, and it is just here, also, that the teacher may do so much to help his pupils. He has to cultivate in them the habit not only of prompt and vigorous attention, but of remembering the salient points of what they hear. And both these matters are vital to any sound system of aural training.

The truth of what has been said will perhaps be made clear if we think of the first movement of Beethoven's early Symphony

in D (No. 2); it is full of valuable instruction for the teacher who is in any sense endeavouring to foster the habit of observation in those under his care. On turning to the opening *Allegro con brio* he will find that the secret of the movement in reality lies imbedded in the first four bars :—

Allegro con brio. BEETHOVEN—Symphony (No. 2) in D.



He will notice also that in this short phrase there are two distinct and fruitful germ-thoughts, namely, those marked (x) and (y) respectively. To say nothing of the fact that these form the staple of a large part of the first division of the *Allegro* (as far as the next double-bar), they become of increasing moment as the work proceeds. Let him compare the genial, care-free character of the bars we have quoted, with this wonderful transformation of colour and feeling (*see example (b)*); let him also, as he does so, realize the importance of grasping at the outset what one might call the *personality* of these characters in the little drama :—

(Seven bars after the double bar.) Ibid:

(b)

p

(Darkly and sombrely)

The image displays four systems of musical notation for a piano piece, likely Schumann's Piano Concerto. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with a melodic line and a bass staff with a supporting line. The third system shows a treble staff with a melodic line and a bass staff with a supporting line. The fourth system shows a treble staff with a melodic line and a bass staff with a supporting line. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with a melodic line and a bass staff with a supporting line. The third system shows a treble staff with a melodic line and a bass staff with a supporting line. The fourth system shows a treble staff with a melodic line and a bass staff with a supporting line. The notation includes various musical elements such as notes, rests, and dynamic markings.

First system: Treble staff has a melodic line with a slur. Bass staff has a supporting line. A bracket under the bass staff is labeled "L.H. cresc. - - -".

Second system: Treble staff has a melodic line with a slur. Bass staff has a supporting line. A bracket under the bass staff is labeled "L.H. cresc. - - -".

Third system: Treble staff has a melodic line with a slur. Bass staff has a supporting line. A bracket under the bass staff is labeled "L.H. cresc. - - -".

Fourth system: Treble staff has a melodic line with a slur. Bass staff has a supporting line. A bracket under the bass staff is labeled "L.H. cresc. - - -".

Again, how much depends on the measure with which we have absorbed into our being the beautiful first theme of Schumann's pianoforte concerto—



before we appreciate in anything like full measure the “rainbow work of fancy” (to use R. L. Stevenson’s picturesque phrase) revealed in the following incident later on in the movement:—



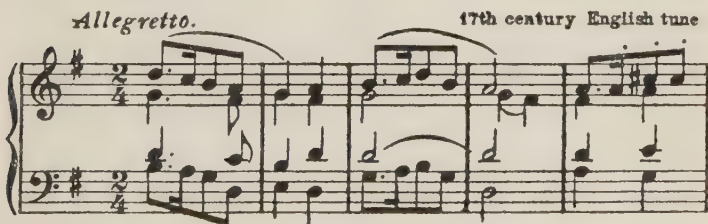
where the theme takes on that dreamy, romantic loveliness which has an added meaning and charm when one’s memory relates it—perhaps subconsciously—to the form in which it first reached our ears. The following of the composer as he throws new light on his themes in such a way as to produce ever-varying emotional states, *while they preserve their identity*, is one of the most important and fascinating tasks for the listener, and a never-ending source of interest and delight to the true student of the art.

It need hardly be said that such a following of thematic development is not to be expected from the young pupil whose needs we are principally considering; only time and experience can give the needful aural and mental alertness and power for this. What we do have to see, however, is that in the very simplest piece of real listening the memory plays a greater part than most of us realize.

To take an elementary instance: the grasping of the idea of ‘recurrence of theme’ is fundamental to the clear *shaping* of most compositions—be they long or short—by our hearing faculties. This is evident in even the smallest example of Ternary form; and where the return of the original phrase is in any way modified—by change of harmony or by the addition of

some new piece of interesting detail—the need for quickness of aural memory is, clearly, all the greater.* The reader will doubtless recall many cases where this is particularly necessary, but mention may here be made of the ‘Trio’ in Mozart’s Symphony in C (No. 6 in Peter’s edition), quoted in the present writer’s *Form in Music* (pages 72-73); also of the ‘Menuetto’ of Beethoven’s pianoforte sonata in D (Op. 10, No. 3), and the ‘Scherzo’ of the same master’s Sonata in A flat (Op. 26). In this last-named movement the original thought, it will be remembered, returns in the left hand accompanied by a running counterpoint in the right hand, by means of which its reappearance is rendered less obvious to the inexperienced or casual listener, but infinitely more interesting and attractive to one whose aural observation has been quickened by the habit of close attention.

To reduce the matter still further: is it not the case that our pleasure in the charming shapeliness of the following little tune is increased and heightened in no small measure when our memory retains the tiny rhythmic figure at the conclusion of Part I, |(a) _____ (a)|, in such a way that we recognize and welcome it when it re-appears to round-off the whole piece at the very end?



*An excellent exercise for stimulating this aural memory, in the case of fairly advanced or specially intelligent pupils, is for the teacher to call upon three members of his class to improvise (vocally) a short melodic piece in simple Ternary form, in the following manner:—No. 1 should be asked to sing a rhythmical sentence of eight bars, beginning in the Tonic key and ending in the Dominant, with a ‘close’ in that key. No. 2 should then be requested to continue the tune for (say) another eight bars, leading to a point at which No. 3 would be able to re-introduce the melody sung by No. 1, in its original key finishing, of course, in the Tonic, and not in the Dominant as in the first instance. A fourth pupil, if available, might add a few bars of Coda! The present writer has heard groups of school girls accomplish this experiment with complete success, and in some cases with not a little charm. Its value as a musico-mental exercise should be obvious.



This may seem a small matter to some ; but the point is that the lack of the power to retain the melodic or rhythmic outline of musical themes in the memory is responsible for more unprofitable listening than we are perhaps aware of. We see this strikingly evidenced in the difficulty most people experience in the case of a fugue, which to many is a dreary ordinance, seemingly without rhyme or reason, veritably a composition in which (as some humorist once declared) "the voices run after one another, and the listener runs away from them all." For, as we all know, a fugue demands that we shall do at least one definite piece of memorization, namely, the getting by heart of its subject, so that we may recognize and appreciate the composer's use of it throughout his composition. But this is not all ; if we would follow his argument at all fully we must also try to remember the companion theme which usually accompanies that subject (that is, the counter-subject), and that involves also the ability to hear* two melodies running side by side—a task which to many untrained listeners is well-nigh an impossible one.

Of course, there is a class of musical composition where the call for the active use of mind and memory is comparatively

*By 'hearing' we mean *conscious recognition*, not a mere sensation of sounds having struck the drum of the ear.

slight, and this perhaps accounts for its remarkable popularity at the present time. The music of the Impressionist school—beautiful as much of it may be, and undoubtedly is—is so concerned with what are termed ‘effects of atmosphere,’ in the production of which sensuous tone-colourings predominate, and definitely-marked thematic material is often reduced to a minimum, that the requisite condition of mind on the part of the listener would seem to be one rather of *passivity* than of activity.† And it is an acknowledged fact that many persons find it easier to assimilate such works than those whose fibre is stronger, and in which the call on the intellect is more insistent, for the very reason that it is possible for their senses to wallow while their thinking powers are comfortably asleep.

Sir Hubert Parry, in his “Style in Musical Art,” says : [Many] “ people seem to want to take a familiarly-flavoured dose of music when their faculties are almost in abeyance ; and the only rousing which they will allow to be administered is the rousing of the appeal to their senses—such as subtly graduated increase of masses of sound from slender soft incitements to the culmination in barbarous and violent uproar, or the reiteration of an exciting rhythmic formula, acting on the nature like the intoxication of dancing dervishes.”

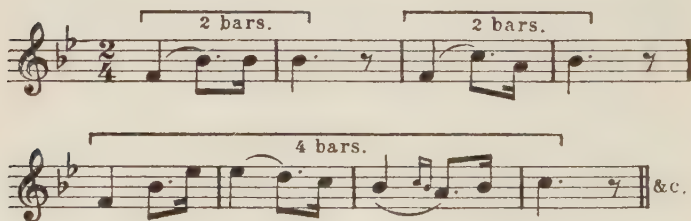
But, when all is said and done, it still remains true that the finest art—of all kinds—will need all that we can give to it of keen, alert attention, and that to create the ‘observant attitude of mind’ in our approach to it is our duty both to ourselves and (if we are teachers) to those under our care.

†It must not be thought, however, that we consider this to be the correct attitude for assimilating the works of this particular school of writing, or that there is no scope for the intelligence in listening to them ! What we do mean is that any attempt to grasp beautiful details of thematic development, and to follow out the gradual unfolding of a dominating purpose is not often a matter of urgency, inasmuch as in many cases the composer seeks actually to divert attention from such things, and to produce an intentional vagueness of general impression. Whether this is the highest form of art, or not, it is not our province here to discuss.

CHAPTER VII.

CONSTRUCTION AND DESIGN—THE TEACHING OF FORM.

Mark Twain is reported once to have said, after being taken to hear Wagner's 'Lohengrin,' that there was only one good tune in it, namely, that of the Bridal Chorus. The statement naturally provokes the inquiry why an intelligent man such as Mark Twain should have fastened upon what is possibly quite the weakest piece of melodic invention in the entire opera, and should have described it in the foregoing terms. The reason is probably not far to seek ; it lies in the fact that the whole of the chorus is constructed upon a rhythmic scheme which is uniform to the point of squareness, and in which the break in the ' wave of attention ' on the part of the listener always occurs at intervals of time that are persistent in their regularity. If the reader will turn to the opening of the third act of the opera in question, he will find that by far the greater part of the first scene is built virtually upon the following rhythmic pattern :—



that is to say, upon a design in which the ' wave of attention ' to which allusion has been made breaks conveniently either at every second bar, or at every fourth. In other words, the music (so to speak) ' sits down ' at every second or fourth bar, at which point some kind of cadence takes place, and beyond which there is no need for the mind to project itself for the moment. And here, in all probability, is to be found the cause of the American

novelist's satisfaction. Unaccustomed to listening to music in any serious or systematic way, that which would press upon a more experienced or cultured* listener with a sense of painful monotony had no such effect upon the author of the remark we have quoted, but was, on the contrary, an element actually conducive to his pleasure. And herein lies one of the secrets of the difficulty that many people experience in listening to music of the less obvious kind. So long as the phrases run continually in two-bar or four-bar periods (the one form of phrase-rhythm the average man or woman without any pretence to musical culture understands), they are in all probability happy enough; the instant that chess-board pattern is broken, and the phrase-lengths begin to be varied, the 'ginger-bread rabbit expression' (to use Oliver Wendell Holmes' phrase) at once comes over their faces, and it is clear that they are lost!

One of the first requisites for successful listening, then, is the acquirement of the power to think otherwise than 'four-bar-ishly'—in other words, to get used to the task of making our waves of attention continue *beyond* those points at which we are usually accustomed for them to break. For it is most true that much of the joy of the real listener is derived from the way in which the composer will—it may be, at moments of stress or deep feeling—balk the natural tendency we have to think in rhythmic groups of uniform length, and compel us to follow him in less obvious directions. The *Andante* from Mozart's Symphony in E flat furnishes us with a striking example of this. After a perfectly regular four-bar phrase—to which the mind, as it were, presupposes an answering phrase of the same length—the composer twice baulks us by preventing his music from coming to its expected cadence (at (a) and (b)) :—

Andante. MOZART—Symphony in E flat.

4 bar Period.

*Cultured, of course, with regard to the musical art.

The musical score consists of four systems of piano music, each with a treble and bass staff. The first system is labeled "Link." and "11bar Period." and includes a "L.H." (Left Hand) marking. The second system is labeled "(a)" and the third "(b)". The fourth system ends with "&c.".

*.*The reader will doubtless realize that a perfect cadence could well have occurred at either (a) or (b).

By the more or less experienced listener the occurrence of such incidents as these is to some extent expected (although he cannot tell in advance the exact form they may take), and being thus prepared, he is able to follow and enjoy the new and welcome turn given to the musical phrase. But to one accustomed

merely to the square rhythms of the dances of the ballroom, or the commonplace periods of the 'popular' song of the music-hall and the Ballad concert, they are disturbing, for the simple reason that the composer is not working in the groove which custom has rendered familiar, and into which the mind of the hearer instinctively falls without effort or need of thought.

The foregoing considerations naturally and inevitably lead to the question of the training of the pupil gradually to appreciate such beauties of rhythm as those of which we have spoken, and the methods to be adopted in connexion with this.

First and foremost, then, comes the absolute necessity for the teacher to see to it that the whole subject of 'phrasing' is taught from an aural standpoint. The pupil's sense of musical shape has to be aroused in such a way that he will feel the *need* of rhythmic symmetry and balance of phrase, will detect their absence, and will ultimately be led to feel delight in their more subtle manifestations.* In passing, it may be remarked that the absence of any systematic endeavour to arouse the aural sense in this direction has been, times out of number, the direct cause of the lamentably low standard of phrasing so familiar in the performances of the average pianoforte-pupil. It is not too much to say that in this respect he has been often more sinned against than sinning.

For this reason, therefore, it is of the highest importance that the pupil's own inventive powers should be encouraged and cultivated as far as possible; the feeling for 'phrase' lies at the heart of all really musical playing or singing; in both cases we have in a very special sense to *re-create* for ourselves that which the composer has already created.

This is not the place in which to speak in detail of the various stages of constructive work—the pupil's own endeavours at melodic and rhythmic invention†—but we would impress upon the teacher that even the singing by the tiny Kindergarten

*Experience shows that even the young child can take keen pleasure in unusual and complex rhythms where he has been taught to realize *all* rhythm as living movement.

†This matter is fully dealt with in *First Steps in Melody-making*, by Ernest Read (Joseph Williams, Ltd.), and in *Aural Culture* (Parts I, II and III).

child of a little improvised 'answer' to a simple fragment of tune will teach him more about the meaning of the 'phrase' and what it connotes, than all the explanations in the world, at that stage of his existence. For, under careful guidance, he will begin instinctively to realize the 'rhyming' of much simple music, and will begin to desire a certain order and shapeliness in his own efforts. Once this desire is set up, the first and most important step will have been taken. Then, as soon as the pupil has grasped the idea of the symmetrical response of phrase to phrase, and has heard a sufficient number of examples of the usual four or eight-bar period, he should have others of different lengths played or sung to him, in order to accustom him to think in less obvious rhythmic shapes, *e.g.* :—

Allegretto. Folk Song: "The sheep-shearing."

2-bar phrase. 2-bar phrase 3-bar phrase

Andante con moto. Folk Song: "Down by the riverside."

2-bar phrase. 2-bar phrase.

3-bar phrase.

4-bar phrase.

DVOŘÁK—Quintet for P.F. & Strings,

8-bar phrase.

(Cello.)

&c.

WAGNER—'Meistersinger' Overture.

4-bar phrase.

10-bar phrase.

&c.

The foregoing example from Wagner illustrates particularly well the way in which a phrase is often extended beyond the expected limit, by a process of repetition applied to some small melodic idea. This is noticeable in bars 7—9, bar 10, bar 11, and bars 12—13. Increased emphasis and zest are frequently imparted to the music by this means. The teacher should find other examples for himself.

Of course, all that we have just been speaking of would come more within the province of the regular Aural training class than that of the genuine Appreciation lesson; but we have felt it necessary, for the reasons already given, to lay considerable stress on the importance of a clear aural grasp of the rhythmic 'swings' of the music to which attention is being given. Presently we shall have further proof of the need for this, as in reality similar principles to those obtaining in the case of the phrase are observable in the larger periods of a work, those periods which constitute the broad outlines of its whole plan.

For the moment, however, it will be well to make a small digression in order to put to ourselves the question, "Of what use is a perception of the plan, or *form*, of the music in listening?"

Can we not enjoy a composition just as well without troubling about the matter at all?" It is worth while to think this out with a certain degree of carefulness, and in so doing to bring our own experience to the test. Is it not true that, even with young children, difficulties in listening are concerned less with strange and unfamiliar harmonies (which, after all, soon lose their first strangeness), less with novel types of melody, than with complicated rhythms and an obscure form? There will be many a teacher to admit, on reflection, that a piece like Debussy's 'Minstrels,' or like Rébikoff's 'Les démons s'amuse'—with its perhaps *bizarre* idiom, but simple form—will offer fewer obstacles to ready comprehension than a movement of a Bach Partita or Suite, with its more familiar harmony but its absence of sharply-defined contrasts and periods.

The fact is that, where the *design* of a work is at all complex or unusual, or where its rhythmical scheme is to any extent involved or intricate, it is fatally easy to lose our way. Listening in 'long stretches,' especially when those stretches are over unfamiliar ground, is difficult—and even the most experienced of us will know this to be the case—until repeated hearings have to some extent unravelled the complexities and cleared the path for us.

What actually happens in the re-hearing of a work of this kind is that the ear and mind begin to recognize certain points which stand out as landmarks—so to speak; we say, "Ah! I remember the *pianissimo* ending to that theme on the violins, that climax on the trumpets and trombones"—and so on; thus both expectation and memory play their part in re-shaping the work; the *form* becomes clearer, and (as has been well said) we begin to "gather details together into related groups," and therefore to make sense of it all.

Now, some knowledge of the principal musical forms is of immense help to the listener for the simple reason that, within limits, he will be prepared for what to expect; he will know beforehand that he will have to arrange his ideas about the music in a different way when he listens (say) to the first movement of a symphony of Beethoven or Brahms, from that which would be necessary in the case of a Chopin *Impromptu*.* Moreover, such

*The ignorance of many a concert-goer—even of the professional order—in this respect is colossal.

knowledge will help him to keep a hold on the music as it goes on, by providing him with some of the necessary 'landmarks' which will render his listening more definite, and give him the power of sorting things out as he listens, in such a way that the music will begin truly to *shape* itself with increasing clearness in his mind. He will thus find himself bringing to his task a certain amount of what one may call 'intelligent anticipation,' which may ultimately lead him far in his quest.*

When we come to consider the part that the teaching of the principles of musical form plays in the Appreciation lesson, the main point to be insisted upon again is that such teaching must be undertaken upon an aural basis; the perception of symmetry and beauty of design in a musical work is a matter that concerns the mind *reached through the gate of the ear*. The dissecting of a work by 'paper and pencil' methods, and the mere labelling of passages as Subjects, Episodes, or what not—possibly without the faintest idea of their relation to one another in terms of sound—is not of the slightest value, and defeats the very object which the study of form should have as its goal. This should obviously be the deeper penetration into the mind of the composer, and the clearer following of his plan and intention as revealed in the music itself—that and nothing else. In other words: *any* analysis of a work of art must be not the dissecting of a dead body, but the getting at the heart of a living organism.

In teaching the principles of Form to the young pupil—or the old one, for that matter, if he is inexperienced—it is essential

*The familiar analytical programme, which should be of the greatest possible assistance to the listener, is usually nothing of the kind. It is often far more of a hindrance than a help. Even if the person who reads it has skill enough to translate into terms of inner hearing the music-type illustrations without which any analytical programme is worse than useless, the endeavour to absorb its contents amid the well-known distractions of a concert-room is a work of considerable magnitude, baffling even the most ardent votary of the art. And unless a certain amount of preliminary knowledge is pre-supposed on the part of the reader, the task of the writer of the analytical notes is rendered so difficult as to be almost an impossibility. The real preparation for hearing a work of art must therefore, in the last resort, be something that actually has been going on, possibly for years; the listener must come to his task in that condition of 'intelligent expectation' of which we have already spoken. And that cannot be gained in the five minutes prior to the commencement of a performance.

to follow the well-known educational maxim of proceeding "from the known to the unknown, from the simple to the complex."

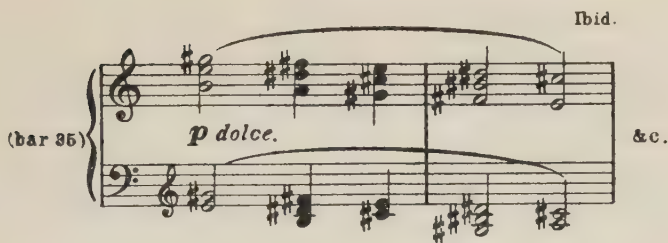
If the child has had the advantage of the Free Rhythmic movements in the Kindergarten (spoken of in Chapter IV), he will already have been prepared in quite a natural and untechnical way for the more conscious grasping of Balance of phrase and Recurrence of idea, the two most salient features of musical design. And it is of the highest importance that the appreciation of Form should be developed along the line of a *rhythmic* conception, for Form in its broader manifestations is virtually phrase-rhythm 'writ large.' Similar principles are at work in the one as in the other.

The truth of this assertion will be evident if the reader will carefully study, for example, the *Presto agitato* of Beethoven's Sonata in C sharp minor (Op. 27, No. 2), or the first movement of the same master's 'Waldstein' Sonata (Op. 53). Even if his examination be carried no further than the end of the Exposition of either movement, he will hardly fail to be struck by the fact that the culmination of each long rhythmic 'swing' coincides with the entry of some important and significant musical idea.

As an example of this we will take the case of the 'Waldstein.' After the compact statement of the Principal subject (terminating with the pause in bar 13), the superb stride of the music—as Beethoven carries on the idea of this subject with increasing intensity—will hardly fail to be noticed and felt. A strong emotional crisis is reached in bars 28-29 :—



We are here upon the crest of the rhythmic wave, upon which we are then borne along to the point of its final breaking at the entry of the peaceful second subject :—

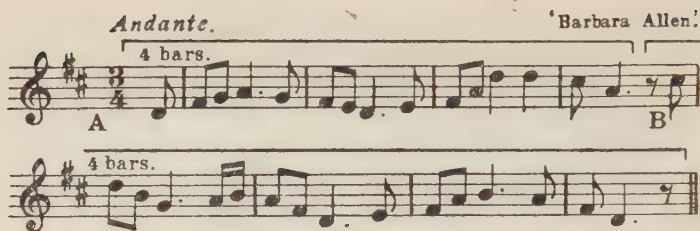


which falls upon the ear with that sense of the inevitable that is so often an attribute of the highest art. A similar coincidence of the termination of the rhythmic 'swing' with the commencement of a new musical thought will be found in bar 50, and also in bar 74, this latter instance being particularly striking as coming at the conclusion of a long period of extreme energy, subsiding with the appearance of the tender little *Codetta* with which the composer concludes his Exposition :—

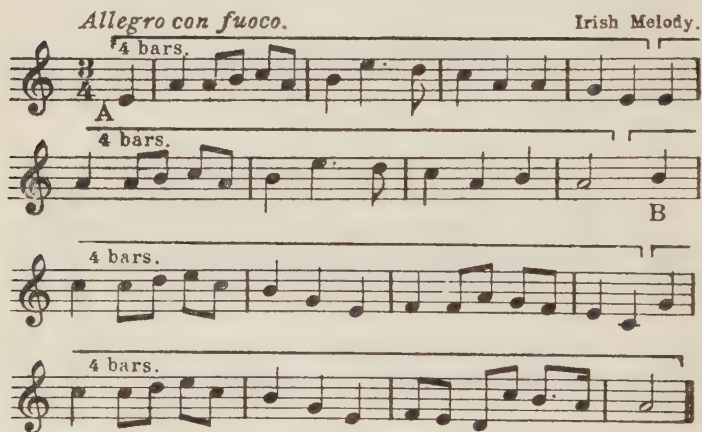


Here is proof, if such be needed, that the form of a musical work is, in its artistic manifestations, not an arbitrary parcelling-out of its composer's thoughts upon some hide-bound and *formal* plan devised by his ancestors—a veritable 'bed of Procrustes'; but, on the contrary, is a conception having its roots deep down in those rhythmic laws which are found to be necessary to all true art. The applications of those laws are endless, and vary from age to age; their *principles* are immutable. As has been aptly said, "Forms change, but Form remains."

The rhythmic basis of musical form may be brought home to the pupil very simply by taking a short tune such as 'Barbara Allen,' where, in the two parts of the little Binary form of which it consists, we have nothing more than the familiar response of one four-bar phrase to another of the same length :—



The hearing of this tiny tune will at once bring before him the identity of the two 'parts' (A and B) with the balancing rhythmic swings of the music. From this it is an easy step to an example like the following:—



where each 'part' is of twice the length of those in 'Barbara Allen' and where, moreover, each contains both an announcing and a responsive phrase of four bars. Although the wave of progression is temporarily checked at the end of each of these subordinate phrases, it should be easy for the teacher so to play or sing the piece that the pupil realizes that the *main* rhythmic swings again coincide with the two parts (A and B), and that at the conclusion of each of these the movement of the music is arrested in a specially emphatic way.

The appreciation of the larger examples of Binary form, with their longer rhythmic waves (such as are illustrated by movements from the Suites of Bach and Handel) will, of course, need more concentrated listening; but, if the teacher leads up to

them by easy stages, the principles that have been seen to underlie the smaller pieces to which we have referred in detail will be found working themselves out in those of greater length. By degrees the power of thinking in longer 'stretches' without losing a hold on the rhythmic sweep of the music will become easier, and the listening as a consequence surer and clearer.*

The simple Ternary design presents us with further evidence of the rhythmic basis of all musical form, in the 'progressive' nature of its middle section, that section which leaves the mind with the desire for the balancing return of the first strain of the whole piece. Here, too, as in the Rondo, we meet with the simplest solution of the task that faces the creative artist in some way or other in all forms of art, namely, that of providing not only Unity but Variety in his work. He has to make us feel that the composer no less than the painter or the artist in words has, first, a *purpose* which he pursues steadily to its goal secondly, that while he does not waver in this purpose, it may be necessary for him to impart new interest to his scheme either (i) by throwing fresh lights upon his main idea, or (ii) by introducing subordinate 'motives' or pieces of by-play to lighten the whole effect.

This presence of Variety within Unity is wonderfully illustrated, on the grand scale, by those scenes in Shakespeare which—like the humorous colloquies of Pistol, Nym and Bardolph in Henry V—relieve the tension of the drama so successfully, are vividly interesting in themselves, but do not bulk so largely in the author's plan as to take away our supreme concern with the great and driving purpose of the whole.

*Although we have spoken incidentally of the Suites of Bach and Handel, it is well to say that this is due to the fact that we have been considering the old Binary form, which reached its highest expression in the works of those masters, and then practically disappeared. It should be obvious that most of these movements are too involved, and also too remote in their style and idiom, to be very suitable for children's listening, and still more, for children's playing. A few are, it is true, so gay and melodious as to be peculiarly attractive, and a list of such pieces is given on pages 152-153. But the teacher should exercise great care that in a perfectly natural and praiseworthy desire to encourage his pupils to love a great master like Bach, he does not present to them examples of his art that are too deep, or too far removed from their present experiences, and thus defeat the very object he has at heart. After all, there might be a danger that they would feel, like a once celebrated Lord Chief Justice of England after hearing the great B minor Mass of Bach, that on the whole they "preferred *Offenbach* to Bach *often*!"

The way in which the musician secures this variety and at the same time preserves the feeling of rhythmic balance and response can very readily be shewn by the teacher to his class in an example such as "The Minstrel Boy":—

Alla marcia. 'The Minstrel Boy.'

where the gentler phrase (B), with its more slowly-moving notes, contrasts so well with the fiery, martial character of the opening section of the tune and its reproduction at the end.

Again, the playing-off of subordinate ideas against a principal one is charmingly exemplified by Purcell's little *Rondeau* from his 'Fairy Queen':—

PURCELL—"Fairy Queen."

A²
p

C
mf

A³
p

dim. - -

In neither of the above examples, it will doubtless be observed, is the element of Variety produced by any marked contrast of thought; the moving-away from the main musical idea is quiet and unobtrusive, and yet—when the initial phrase re-appears—we are definitely conscious of having made a digression from it which renders its return both natural and welcome.

In the following little piece by Grieg, the break-away from the original thought in the middle is much more complete:—

Poco allegro. (♩. - 60) *GRIEG—Waltzer (Op. 38, No. 7.)

A
p

B Presto. (♩ = 108)

p rit.

A² Tempo I.

p



It is, however, comparatively rare to find so great a degree of actual contrast of idea in a piece of such small dimensions as this ; the need for this kind of variety is not urgent in the way that it would be in compositions of greater length and importance.

The experienced teacher will immediately recall many instances of a complete contrast of idea, in the *Trio* that usually follows a Minuet or a March, in the *Musette* that often succeeds a Gavotte, and in the second theme in such things as Nocturnes, Romances, and the like ; in all of which the principal idea of the movement returns after the digression. Students of Form will realize the appropriateness of the expression 'Episode' to designate the single appearance of the contrasted theme ; this may be as arresting and as beautiful as the main thought, but it occurs only once, and thus becomes the musical counterpart of an episode in a narrative or poem, by which one understands "an interesting incident introduced to give variety."* Of such episodes the little scenes in *Henry V*, alluded to on page 63, are outstanding examples.

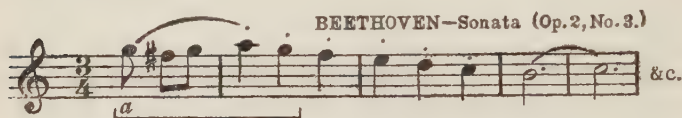
Another and more subtle means by which the composer may secure variety in his composition is by *contrast of treatment* of his main thought, rather than by actual *contrast of idea*. Here his method is that of a closely-knit argument in which the speaker pursues his line of thought unswervingly, but illuminates it with flashes of wit, and throws fresh light upon it by presenting it in new shapes and under new aspects. We are led on from moment to moment in such a way that, while we are constantly stimulated and kept on the tiptoe of pleasurable expectation, we are never allowed to lose sight of the main purpose controlling the whole discourse.

Of such a proceeding we have a supreme illustration, from the musical standpoint, in the unfolding of the first movement of

*Chambers's 20th Century Dictionary.

a Sonata or a Symphony ; and in the development of the composer's ideas—that process by which (as we saw in Chapter VI.), they reveal unsuspected elements of ' personality '—we see the necessary element of variety produced, not by the introduction of new material, but by new treatment of existing material—a test from which, as a rule, only a composer of real power is able to pass unscathed.

The remarkable fertility and resource shown by Beethoven in bringing out all the latent possibilities of his subjects is shewn over and over again, even in his smaller pieces, such as the Minuets and Scherzos of his Sonatas and Symphonies. A conspicuous instance—amongst many others—is to be found in the Scherzo of the pianoforte Sonata in C (Op. 2, No. 3). The little piece* is in Simple Ternary Form, and its principal thought is the following :—



Let the reader take down from his bookshelf the copy of the Sonata and notice for himself with what inexhaustible life and energy that little figure marked | a | goes bounding through the whole movement. The (B) section of the Ternary Form (the part immediately following the first double-bar) is formed entirely upon it ; Beethoven seems to disdain the very thought of a new idea being necessary to produce the needful variety ; he revels in his mastery over his material, a mastery that enables him to present that material in such a way that it reveals under his hands possibilities of expression and feeling which hold our interest without a moment's flagging.

The little Scherzo to which we are alluding is, it will be seen, a highly concentrated example of the thematic development considered in Chapter VI. It is somewhat unusual to find this process applied so intensively in a piece of this size, but it is interesting as shewing how a great artist produces the element of variety by fresh treatment of existing ideas, rather than by the introduction of new ones. Both methods have their uses ;

*We are referring to the Scherzo, *without* the Trio that follows it.

variety of some kind is obviously necessary, but in a true work of art this will always be subordinated to the dominating idea of unity, that feeling of purpose running through it all which makes us realize it as a consistent and convincing whole.

Before concluding this chapter, it is necessary that a word or two should be said in regard to a danger to which certain types of teachers are peculiarly liable. It is that of teaching the perception of Form as an end in itself, instead of merely as a means by which the music may become clearer to us, and reveal its true significance the more readily and securely.

That this danger is not an imaginary one is proved by the fact that teachers have been known to lay stress upon the ability of their pupils to map out the various divisions of a movement (say) in Sonata-form, and to describe each by its own special technical term, without the slightest reference to the question whether these same pupils would, or could, recognize such things *musically*, that is, as matters to be aurally perceived.*

Further, although the realization of the Form or Shape of the music is, as we have tried to shew, an immense help to us in our listening, no words are strong enough with which to condemn the type of (so-called) Appreciation lesson which consists merely of a bald and unimaginative (and therefore unmusical) dissertation on Form. That this warning is not altogether unnecessary is, unfortunately, only too true, for the present writer remembers with peculiar vividness an advertisement inserted in a musical journal not long since by an enterprising local teacher, which proclaimed in the most unblushingly categorical terms that he was prepared (for the necessary financial consideration) to give "lessons in musical appreciation (*i.e.*, *form*)"!†

For the Appreciation teacher to teach form for form's sake is as bad as for the instrumental teacher to teach technique for technique's sake ; hence it is of the very first importance that

*Even the *aural* recognition of details of construction and form may be overdone, in a disproportionate effort to 'label' everything and to reduce it to a formula in the mind. The teacher, moreover, should constantly bear in mind that the fewer technical terms he uses in his lessons, the better. Whether (for example) we speak of Subjects, or Themes, or Ideas, or merely 'tunes,' signifies little, so long as the pupil realizes them as definite musical 'shapes' or thoughts, which he must grasp and keep distinct in his mind.

the principles of design should be taught only by a real musician—that is, by one who will present those principles *from a musical standpoint*. And here it is not inappropriate to refer to the danger of committing such teaching to those who do not possess the artist-spirit. “It is” (as has been well said) “perfectly easy for anyone with average intelligence to shew a class how to dissect a tune into A—B—A, and so forth ; it takes a true musician to reveal the underlying musical significance of such an analysis.” It is, however, in the last resort, a question of the teacher’s own outlook ; if his one great aim is to infect his pupils with his own love of *music*, there will be little fear of his substituting form for spirit. At the same time, it is well to remind the teacher whose emotional make-up is of the kind which is inclined to think of music as all ‘feeling,’ and who is tempted on that account to regard the study of design as “of the earth earthy,” that, after all, in this mundane sphere spirit reaches us in a bodily form. As Spenser truly says :—

“ So every spirit, as it is most pure,
And hath in it the more of heavenly light,
So it the fairer bodie doth procure
To habit in
For of the soule the bodie form doth take,
For soule is form and doth the bodie make.”

The whole question resolves itself into one of keeping the right proportion between things that are necessary, in their own way and in their own degree, to our appreciation in its totality. It is most true that the recognition and grasp of all that is implied by the expression ‘Form’ in music is not Appreciation ; neither is the ability to trace the fabric of the music through its key-relationships and harmonic tissues, its cross-currents of melody or of rhythm. The power of following the composer’s development of his ideas is not Appreciation, neither is an intelligent recognition of period or authorship. But all such things, in proper focus and in due proportion, are vital *aids* to appreciation and, therefore, of consequence to the true listener—matters which the teacher must know how to bring to his pupils’ notice at the right moment and in their right place.

CHAPTER VIII.

THE STUDY OF PERIOD AND STYLE—
THE MESSAGE OF HISTORY.

The study of musical history has often resolved itself into a barren and profitless occupation yielding, as a result, singularly little illumination so far as the better appreciation of music is concerned. The reason is not far to seek ; it is to be found in the fact that the study has too often been pursued in a spirit of singular detachment from the very thing upon which it is intended to throw light and guidance, namely, the music. People have so imperfectly understood that the real history of music is to be found in the works of the masters themselves ; in those works lies all the romance and thrill of a great adventure carried out through the passing years, and to substitute a mere book-knowledge of so-called ' schools of composition ' and of the lives and careers of long-forgotten composers for an intimate acquaintance with the art itself, is seriously to mistake the whole purpose of the historical quest. As a proof that this charge is not unwarranted, one need only point to the numbers of published musical histories in which, from first page to last, there is hardly a single musical quotation, or in which the reader is directed only on the rarest occasions (if at all) to specific features in the actual music of the composers mentioned in the text. And yet, surely, only by means such as these can the wonderful and fascinating process by which the whole fabric of the art has been woven by the successive efforts of men and of nations be at all adequately realized or even imagined.

Of any art it may with truth be said that its history lies within itself, and if we would know what history has to tell us of the art of music, it is to the music that we must go.

It is an unfortunate fact that the average professed music-student* knows very little of the development of his art, unless

*And too often the teacher !

perchance he has had to 'get up' some special historical period for an examination. And then, as likely as not, more stress has been laid upon dates, lists of works, and incidents in composers' lives than upon any first-hand evidence of real appreciation or critical understanding of the music of that period. Why is this? Why is the type of student of which we are speaking so ignorant of the art he professes to be studying? The reason is probably to be found in the fact that he is usually first and foremost an *executant*. His thoughts and efforts are concentrated for the most part upon the overcoming of the technical and other difficulties connected with the learning of some instrument, and—for good or for ill—he necessarily approaches music not from the point of view of its own growth, but of the growth of his own powers of performance. This is more or less inevitable, and there would be no harm in it at all, provided that at the same time it was obligatory that he should, like any serious student of literature or the other arts, be gaining some sort of true perspective by means of an intimate knowledge of the most important works of various periods, from an 'appreciative' and critical standpoint.

As it is, many a cultured amateur knows more of the *art of music* than his brother of the craft, whose vision is at times too apt to be bounded by the narrow and limited horizon of his own particular *métier*.

The late Mr. W. H. Hudson, in his interesting book referred to on page 40, says:—[In our reading] "we begin by devoting ourselves to some one or other of [an author's] writings which may have a special interest for us. *But as students we cannot rest there.* We want to realize the man's genius, so far as this is possible, in its wholeness and variety; and to this end we have to consider his works, not separately, but in their relations with one another, and thus with the man himself, the growth of his mind, the changes of his temper and thought, the influence upon him of his experiences in the world. Those records of himself which he has left us in his books [need] to be taken as a *corpus*, or organic whole—not simply as works, but as his work." *Mutatis mutandis*, every word of the foregoing extract applies equally strongly to the case of music. We may (and, inevitably, often do) hear musical

works in isolation, that is, without any sort of conscious reference to other works of the same composer or of other composers ; but we may try to hear such works with some regard to their setting, so to speak ; that is, with relation to the things that have gone before, or have succeeded, them. By this latter means we begin to see the works of the various masters as links in a great chain of effort, to relate cause and effect, and to gain some sort of true estimate of what outstanding men have contributed to their art.

It is a truism to say that the message that an artist gives to the world, its style and its idiom, the very form in which it is conveyed, will be conditioned in the main by two factors, acting and re-acting upon each other, namely, Period and Personality. The artist, be he literary, musical, or one who expresses himself through the medium of the representative arts, is to a large extent the product of the time in which he lives ; he is the child of his age, and in some measure of his race. Thus “ with some manifest exceptions . . . a frivolous and careless age will not readily produce noble and serious art . . . An age of religious faith produces the masses and motets of a Palestrina ; the strong and virile art of a J. S. Bach comes to birth in the atmosphere of the old Lutheran Germany ; the rugged independence and the depth of soul of a Beethoven derive in very large measure from the upheaval of thought consequent upon the French Revolution ”*—and so on.

At the same time, the artist's own personality will, within certain well-defined limits, differentiate his work from that of his contemporaries, although it may, and will, exhibit characteristics possessed in common by other men of his time ; and in the case of the greatest men, such as a Shakespeare or a Bach, the artist (as Rénan said) “ reacts against his century and his race,” and becomes, as it were, a prophet.

The effect of history upon the art of music is in some senses more obvious and more far-reaching than it is in the case of literature or the other arts. In literature, for instance, the artist in words has from earliest times always had a more or less perfect medium for the expression of his thoughts, namely, language. The poetry of the Psalter compares very favourably with that of the productions of the present day, and Isaiah is at least as

**Aural Culture* (Part III, p. 140). (Joseph Williams, Ltd.)

effective as Ibsen! But the early artists in tone and rhythm had not such a perfect medium lying ready to hand; that medium had to be created, and the history of its perfecting is the record of a ceaseless struggle with the form and material of a language whose evolution was, until the last four or five hundred years, slow and laborious to a degree, a language which seemed to defy the attempts of men to express the greater and deeper thoughts of their minds by its means.

It is clear that the success of an artist's efforts are largely conditioned by the adequacy of his working materials, and most of us know that in the case of the art of music very little progress in power of expression was possible until men found out, somewhere in the 12th or 13th century, some way of combining sounds one with another. Once that step had been taken, surprisingly late in the history of mankind, it was not long before some sort of system was arrived at by means of which melodies could be sung simultaneously, and in this way the art of counterpoint arose, and developed—still somewhat laboriously—into the serene and lofty writing of the 16th century. But it is obvious that “instrumental art could not advance with any sureness or rapidity of movement until the instruments composers found to their hand became reliable enough to respond to the demands made upon them,”* and were at least able to keep in tune.

Seeing that practically all the work that counts in an instrumental direction has been done in the last three hundred years or so, it stands to reason that music, although in one sense a primeval instinct, is actually the youngest of the fine arts, and its history—so far as the average student is concerned—is confined in reality within a comparatively short period of years.

When we come to consider the place that the study of history should occupy in the Appreciation class, this fact is of distinct advantage, for it brings the subject within reasonable limits. The most important task for the teacher is obviously to throw the light of history upon the music that will in all probability be the main occupation of his class, and this in the vast majority of cases will be the music of those composers whose work is near enough to our own time readily to evoke our sympathy. The archaic, or that which has a purely antiquarian interest, will

**Aural Culture* (Part III, p. 139).

clearly be excluded—save on rare and special occasions, and the teacher should remember that, however interesting and illuminating the halting attempts at vocal counterpoint of medieval times may be to the advanced and historically-minded student, the average listener needs light thrown upon what to him is *living* music ; all else leaves him cold.*

How, then, are we to bring the historical aspect of our subject to bear upon the music which may be the topic of the Appreciation lesson ? What value has it, and how will it help our pupils to listen better and with keener intelligence ? In the first place let it be said that in the main this side of the matter will be reserved for the elder pupils, those whose general studies have shewn them something of the growth of thought in other things—in politics, in literature and in science, and whose minds are, therefore, capable of exercising a certain degree of judgment totally lacking at an earlier stage of their lives.† Next we must try to see exactly within what limits to confine the historical method. The Appreciation lesson will only in the rarest instances become an actual lesson in musical history ; that would be to rob it of its spontaneity and its life. But it might well be the case that a series of lessons could be planned to deal with some particular period of musical composition, such as the Classical period of Haydn, Mozart and Beethoven ; the early Romantic period of Schubert, Mendelssohn, Schumann and Chopin ; the National schools of Russia, Norway and Bohemia (as represented by Tschaïkowsky, Grieg and Dvořák), the modern British *renaissance*—and so forth. And in the presentation of the music it should be the task of the teacher to shew (i) a little, at any rate, of the way in which the composer was influenced by his predecessors or his contemporaries, and by the period in which he lived ; (ii) how (as in the case of Beethoven) that composer's personality gradually began to assert

*There would indeed be much to be said for a book on musical history which should endeavour to teach the subject backwards, beginning with the art of the present day, and *ending* with " Sumer is icumen in," or the music of the Israelites !

†A deeply thoughtful writer and teacher has remarked truly that at this period, " real criticism is just beginning to be possible and appreciation is in its spring-tide, now for the first time fully alive and awake." —*The Education of Catholic Girls*—Mother Erskine Stuart. (Longmans.)

itself until it "reacted against his century and his race," and his work became individual and distinctive.*

Again, the application of the historical element must have for what may perhaps be regarded as its most vital object the helping of the pupil to put himself, so far as he can, into the right mental attitude for listening to any particular work, or the music of any one writer. Obviously, a Fugue or a Suite of Bach needs a different kind of listening from that required for a Chopin Nocturne or a Debussy Prelude; not only is its texture entirely different—again largely a question of history—but what we have also to see is that we must approach the work of the earlier writer with some little idea of his outlook and some realization of the fact that he wrote as he did mainly because he lived when he did. If we can do even this, we shall at any rate be saved from putting things which can never be really compared one with another, into a false association in our minds. Such expressions, heard on the lips of certain people we all know, as "Oh! I adore Chopin: I like him ever so much better than Beethoven," would at least be spared to us, and many an awkward moment avoided! It has been well said that the troubles of many listeners "arise through wrong expectations . . . and the man who goes to hear (say) Bach not knowing who Bach was, and what sort of music he wrote, is likely to be quickly bewildered and just as greatly disappointed."†

It goes without saying that the teacher who wishes to help his pupils to get the music he meets with into the right focus must himself be a true and sympathetic student of his art. If his sympathies are narrow and his outlook limited, his pupils will not only derive no benefit from association with him, but their judgment may conceivably become warped and their enthusiasm and love for the art checked and even destroyed.

*As a striking and fascinating illustration of this, let the teacher note the gradual growth of Beethoven's mind and the development of his personal message, seen in his first three Symphonies. No. 1 should be carefully compared with (say) the Symphony in D of Haydn (No. 2 in Peters' ed.), and that in E flat of Mozart. After this comparison has been made, the study of No. 2 will reveal the real beginnings of that break with the past which is complete in No. 3 (The 'Eroica'). It need hardly be said that the whole examination of these supremely interesting works must be carried out by the teacher with loving care and thoroughness.

†*The Listener's Guide to Music* (page 76)—Percy A. Scholes Humphrey Milford.)

It may be objected, and with reason, that the average teacher, in school or out, will rarely be required to deal with the deeper aspects of Appreciation work of which we have been speaking, and that his chief task will be in the more elementary stages. This is true, and we would here urge with all the force and earnestness of which we are capable, that the higher branches of such work need not only musicianly qualities of a notable order, but an exhaustive training in the actual presentation of the subject. But the earnest music-teacher who is dealing with the more elementary stages of Appreciation work can, with a little management and a certain degree of imaginative power, bring to his pupils' minds some serviceable idea of the individual message of at least a few of the great writers of music. As we have already said,* it is of the first importance to make the pupils "realize the human aspect of the great masters, that they were not a race of beings icily perfect, but were real flesh and blood, men of like passions with ourselves, capable of making mistakes, and sometimes even falling below the best of which they were capable in their more inspired moments."

Obviously, then, the task of the teacher is to make such men something more than mere names to the children, to enable them to relate them to great men in other walks of life, and to put them into their right historic setting.† But he should remember that he will not accomplish this end by cramming his pupils with dates, or by merely making them read so many pages of a book on musical history. His business is to help them to realize a little of what the great composers did for, and *in*, music. Therefore they must, above all other things, *hear their works* so as to form their own conclusion upon them. As Thring says, "Drawing out the powers of living minds is indeed different from packing in dead facts, even when the packing is neatly done." The only real teaching of musical history is that which is done *through the music*.

It should be fairly easy, for example, for the teacher with an understanding of what would be likely to appeal to comparatively young children, to conjure up a picture of a supposed

*Page 41.

†In a school the music-class teacher should seek to co-operate, where possible, with the teacher of history or literature, so that the bearing of the different subjects upon one another might be seen, and music by this means related to other spheres of human activity.

day in the life of Haydn or of Mozart at one of the Austrian Courts. The playing of a short movement from one of their works might serve as the basis of a two or three minutes' talk, in which allusion would be made to the Court balls and dinner-parties, for which those great musicians had, as a condition of their position as Kapellmeister (or Music Director), to compose suitable music. This might lead, in sequence, to a word or two as to the simple, genial, and occasionally prim, style of the music of the period, and to this being largely the result of the sort of life led at that time by people of the world of fashion, who did not care for pieces with any depth of expression, or for music which compelled them to think. And finally, the class could be shewn how Haydn and Mozart, although forced by the necessities of their position to write in such a way as to please their patrons, the Emperors, Archdukes, Archbishops and so forth, yet managed in the most wonderful way to put such an amount of grace and purity and real beauty into the works they wrote that we delight in them to-day, more than 150 years after they were written.*

Again, the music of Beethoven could be seen in its relation to the great change that came over Europe with the French Revolution, its deeper note being due not only to the sterner and more rugged nature of the master himself, but to the influence upon him of the ferment of thought and feeling at the time in which he lived. Instances of the kind of thing that should be possible to a teacher whose reading (both of music and of history) has been sufficiently wide, and who can put his thoughts into simple and attractive language, might be multiplied; but those we have given will doubtless serve to drive home the point which we wish to bring to the reader's notice.

In conclusion, it is important for us to see that the great contribution which the lesson of history makes to our appreciation of any art is this, that it helps us to see the work of the masters in some sort of true perspective, to realize that the message of each of them is personal and individual, though to a large extent conditioned by the age that gave it birth. To quote Mr. Hudson once more: "As behind every book that is written lies the personality of the man who wrote it, and as behind every national

*The teacher would find much useful material for such a talk in *The Growth of Music*, Vol. 2. H. C. Colles—(Oxford University Press.)

literature lies the character of the race which produced it, so behind the literature of any period lie the combined forces—personal and impersonal—which made the life of that period, as a whole, what it was.” If we substitute the idea of music for that of literature, the truth of the foregoing passage is hardly less evident, and if we wish really to put ourselves into the right relation to the music we hear and study, we cannot and must not be blind to the implications of history. We must in fact try, to some extent at least, to get ourselves into line with the composer by living, as far as possible, in imagination with him and those he lived with, and by such means even music written in an idiom no longer that of our own day “will live again for us if only by virtue of the life which was once in it.”

CHAPTER IX.

THE EQUIPMENT OF THE TEACHER— PERSONAL QUALIFICATIONS.

When we come to consider the attainments and the qualifications necessary for the Appreciation teacher, we arrive at once at the most vital question of all, for here we get down to bed-rock in our inquiry. More than in any other sphere of the teaching of music is it the case that success or failure depends upon the personality of the teacher. Unless he is filled with true enthusiasm and a desire, as A. C. Benson truly says, not so much to “establish personal influence,” as “to share such good things as he possesses,” whatever work he does with his pupils will be negative in its results, even if it be nothing worse. It is impossible to kindle a fire from an icicle.

But it is also true that mere enthusiasm and a genial altruism will not carry him very far; without the requisite knowledge at his command those eminently desirable qualities may be worse than useless. And yet there are to be found, strange to say, those who seemingly would belittle the importance of such knowledge, and who go as far as to say (or at any rate, to *imply*) that all that is

necessary for anyone who desires to take an Appreciation class is the possession of a gramophone, a blackboard, and a printed 'guide' to certain pieces of music that have had records made of them. And with that equipment he is duly prepared to fare forth to present the most subtle of the fine arts to the uninitiated ! The matter would be comic were it not likely to be so serious and even tragic in its possible consequences.

That the so-called teacher's temperament may be such that he would rub the bloom off a beautiful work in five minutes would seem not to matter. That his knowledge of the very *material* of the art of music, and of its development—as we all know, a lifelong study—is virtually *nil*, would apparently present no bar to his activities, so long as such a one had, perchance, attended an intensive course of ten or a dozen lectures on the art of music in the holiday season, the substance of which he could work off in the succeeding terms upon his unsuspecting pupils !

Such an indignity to our art almost takes one's breath away, and yet the picture we have drawn is no fanciful one. With cultural courses of lectures having for their object the awakening of a keener interest in music as a great means of human expression—whether those lectures are for the school-teacher or for the general public—we have every sympathy, and would encourage by all means in our power. But to urge, or even to suggest in the remotest and most indirect way, that after such a course a teacher (we will say) in a Primary, or even a Secondary, School, whose knowledge of music is, as a rule, necessarily limited to the comparatively small stock-in-trade essential in order to cope with an elementary singing-class, shall be given a free hand to deal—*ex cathedra*—with masterpieces of art in the classroom is fraught with the greatest danger both for his pupils and for the art itself. We readily acknowledge that here and there a choice spirit might be found with that unique gift of artistic insight which is most assuredly not the prerogative of the professional musician alone, and with the *personality* necessary to awaken that insight in others. But such a combination of qualities is to be discovered only on very rare occasions ; and even then, to carry the matter any distance, the element of specialized knowledge is soon found to be inevitable.

Let us at all costs preserve some sense of proportion ; there is no human activity that has suffered, and still suffers, from the

effects of ignorance so much as music. Novelists and poets have given countless proofs of this in the utter nonsense they have written about the Divine Art, and people who would hesitate before airing their views upon science or art in general exhibit no such becoming reticence in regard to music. And is there not a very considerable danger that the effects of ignorance may be seen in a very lurid light if it is allowed to penetrate the inner sanctuary of education?

For fear of being misunderstood, let us hasten to add that there is much to be said for the non-specialist teacher (we will say) in a Primary School dealing with the elements of class-singing and with certain well-defined aspects of ear-training in its early stages. In all probability he will do such things as well as, or even better than, the average professed music-teacher coming only at stated times to the school, for the reason that he knows his pupils intimately in practically all the different branches of their school-work, and has, as a rule, far more experience of class-management. But beyond that, it has to be confessed—and he would usually be the first to make the confession—he cannot go; the waters are too deep, and the subtleties and complexities of an art had better be left to those whose life has been given to their unravelling.*

In the next place it is important to inquire how the attainments and qualifications of the average *music*-teacher work out in relation to Appreciative teaching. Are the bulk of those who, for good or for ill, have embarked upon the career of a teacher of the pianoforte, for example, at all better fitted for the task we are considering than the schoolmasters and schoolmistresses of the Primary and Secondary Schools? Unfortunately, the question has not infrequently to be answered with a mournful negative; and until both teachers and parents realize that it is vastly more important that the children shall be interested in *music* than that they shall be compelled to play an instrument, whether they like it or not, we shall not, of course, get far.

*This surely points to the necessity of entrusting all but the most elementary stages of musical instruction in our Council Schools and the like—certainly, anything in the nature of Appreciation work—to specialized teachers whose duty it should be to visit in turn all the schools in given areas. This is actually being done in one at least of the largest of our Northern cities, the Appreciation lessons being given by three or four carefully chosen and well-equipped teachers in the manner just suggested, with excellent results.

Of late years, however, a change in the national consciousness has been taking place, and now hundreds of keen music-teachers all over the country are endeavouring—often against heavy odds—to equip themselves for the newer undertaking.

The Aural-training class and the Choral class are taking a prominent place in our best schools, and teachers are throwing themselves with ardour into the important task of training their pupils' hearing powers. The fact that 'Aural tests' are now included in all examination syllabuses worthy the name has given a considerable and much-needed stimulus in the right direction, but instances are not wanting to prove that, even in connexion with this welcome move, the blight of 'technique for technique's sake,' to which we have already referred, is in danger of killing the good that might, and would, otherwise accrue. Aural training, as interpreted by some so-called teachers—themselves none too musical, and completely lacking in any sort of perception of the child's psychology—not infrequently resolves itself into a dreary drudgery (compared with which the old five-finger exercise was a thrilling experience!), consisting of the subjecting of the unfortunate pupil to a constant battery of 'ear-tests,' which are utterly unrelated to music, and of whose very object—apart from the idea of passing the examination—he is in total ignorance. The present writer has heard of more than one case where a child has been kept at *one* such 'test' for a whole term, with what results can better be imagined than described.

It may be objected with perfect justice that instances such as this are very rare; but there is a warning contained in such happenings which is not without its value for the really capable and perceiving teacher. The natural and most commendable desire to get things done in the best possible way has, curiously, its own danger, at any rate where the appreciation of an art in the wider sense is concerned. The danger, of course, is that the way in which they are done will count as of greater importance than the object they are supposed to subserve. We all know that, over and over again, what should have been a perfectly legitimate attention to details of pianoforte technique (and even of interpretation) has become so exaggerated in the eyes of the teacher as cruelly to warp his pupil's conception of music *as a fine art*.

And the same snare lies in the path of the Aural-training teacher, the teacher of Eurhythmics, or the teacher of anything else. The only sure antidote is to keep in the forefront of his mind, and of that of his pupil, the thought of music 'in the large,' as an art transcending all forms of mere technique, the sole object of such technique being to render the mind, the ear, or the fingers, more pliant and sensitive to its appeal—that and nothing more.

What, then, are the attainments and the qualifications of a successful Appreciation-class teacher? Sir Hugh Allen (the Director of the Royal College of Music) a short time ago humorously summed up the matter thus: "The music-teacher," he said, needed "the mind of a seer, the hand of a magician, the persuasiveness of an Orpheus, the eye of a hawk, the ear of a terrier, the patience of Job, the optimism of Micawber, the physique of Hercules, the delicacy and quickness of a dragon-fly, the courage of a lion, and the diplomacy of an archangel." And when we add to this already formidable list of attributes the further one stated by an examination candidate to be most essential, namely, "the possession of an agreeable countenance," the standard is certainly a high one, and few there be amongst us who could attain unto it!

But, seriously, it should be clear that the teacher of whom we are speaking must bring to his task

- (1) Sympathy and patience.
- (2) Imagination and the power of seeing things from the pupil's point of view.
- (3) Enthusiasm and a true love of music *for its own sake*.
- (4) The desire that others shall share the joy in music he himself possesses.
- (5) An ever-growing knowledge of music of various kinds.
- (6) Playing* that shall be not necessarily brilliant, but *really good* so far as it goes.
- (7) A keen ear, not only for pitch and time-relationships, but for tone-qualities and *nuances* of all kinds.

*.*This should manifest itself markedly in habitual self-criticism of his own playing or singing.

*We are thinking chiefly of pianoforte-playing for the purposes of illustration.

- (8) (If possible) the power to improvise in a simple manner at the keyboard.*

Concerning the first of these requirements, namely, sympathy and patience, little need be said, for the matter is self-evident to anyone who has ever taught a child, even if at times in actual practice those qualities have been somewhat hard to discover. But the second requirement—the possession of a certain degree of imagination, giving the power to see things from the pupil's point of view—can only be truly fulfilled by the exercise of a very real sympathy. It is very difficult for most of us who have reached adult life to put ourselves in a young child's place, and to remember that, so far as our own subject is concerned, he may be very nearly a blank sheet of paper.

It needs a great deal of real wisdom to present things in such a way that the child's early impressions (which are, as someone has said, 'privileged impressions') shall be right and true ones. For, to change our metaphor, the child is in large measure a sensitive plate, upon which are fatally recorded not only our successes but our failures in the responsible task of teaching. Professor John Adams once said that "if you are going to teach a child of seven, you must become a child of seven." That does not mean that the teacher is to indulge in a flood of foolish baby-talk, or of "facetious invitations into the unknown," which the child quickly and rightly learns to resent; but he must try to "call up his own memory-images of himself at that age, and imagine what the child's experiences, likes, dislikes and feelings will possibly be, and act accordingly."† But our own childhood seems so far off, and it is difficult to remember that a child is not merely a small man. "It is so tiring to stoop to the child," says Francis Thompson in his essay on Shelley, "so much easier to lift the child up to you. Know you what it is to be a child? It is to be something very different from the man of to-day. It is to have a spirit yet streaming from the waters of baptism; it is to believe in love, to believe in loveliness, to believe in belief; it is to be so little

*This is of the highest importance in dealing with the more technical side of Aural training, where times out of number the grasping by the pupil of some point depends upon its exemplification on the spur of the moment at the keyboard.

†From a lecture by Miss Elsie Murray on 'The Cultivation of Imagination in Children and Teachers.'

that the elves can reach to whisper in your ears ; it is to turn pumpkins into coaches, and mice into horses, lowness into loftiness, and nothing into everything, for each child has its fairy godmother in its own soul."

It is obvious that, as the child grows in years and experience, the teacher's methods will undergo considerable modification, for the simple reason that his pupil can then be approached from the more intellectual standpoint. But, all through, the need for imagination on the teacher's part will be insistent ; his lessons must *live*, or they will be a weariness of the flesh to those who experience them. And this thought brings us in natural sequence to the third in the list of qualifications—enthusiasm and love of music for its own sake. That anyone should dream of following an art without loving it seems, on the face of it, such an absurd proposition, that it may be thought that the mere mention of such a thing is superfluous. And yet it is to be feared that there are some to be found even in the ranks of *music-teachers* whose love for music is at least lukewarm, largely for the reason that they have never fully, courageously and whole-heartedly launched themselves out upon it. In other words, they have tried to exist upon a starvation diet ; their knowledge of musical works is so pitifully small that in some instances it can hardly be said to count ; moreover, such works will in all probability have been considered in the first place not as works of art, but merely as means by which they themselves have learned to play.

But the teacher who is likely to read the present volume will hardly be of this company, and all that it is necessary to impress upon him is that his Appreciation work will not only call for enthusiasm and a certain degree of the missionary spirit, but will demand an ever-growing knowledge of music (in the widest sense) on his part. It should be clear, for instance, that this must be so, if only for the reason that one of his most important tasks will be to supply suitable musical examples to illustrate any point he may wish to insist upon in the course of any remarks he may make ; an apt quotation (perhaps, as we have already hinted, on the spur of the moment) is often the very life and soul of a lesson. Moreover, it should be obvious that the teacher must always have a reserve of knowledge over and above that which he finds it necessary to use at any given moment ;

otherwise he will be in the unenviable position of constantly "living from hand to mouth."

What, then, does the kind of knowledge of music of which we are speaking involve? It involves not the mere knowledge of its passages as viewed from the standpoint of the technical difficulties connected with its performance; not the mere ability to reproduce certain surface emotions by means of voice or instrument, but an *intimate friendship* resulting from a penetration into the heart of the music itself. Naturally, therefore, it will include an acquaintance with its structure and an understanding of its purport, some idea of the influence of *period* upon the composer and his work, and an endeavour to estimate that work to some extent from its author's point of view, by seeing it (as we have said) in relation to other works which have preceded and followed it.

In the list of qualifications on page 83 we have included "playing that shall be not necessarily brilliant, but *really good* so far as it goes." This is of the first importance, for there is a tendency just now to imagine that the gramophone can take the place of the teacher's own playing or singing, that it is going to solve all the problems of the Appreciation class—even to do most of the thinking of the teacher—and that that teacher need not be one who can himself *interpret* the music he is seeking to bring to his pupils' minds and hearts. There never was a greater mistake made than this, nor one fraught with more likelihood of harm.

To prevent any misunderstanding, let us say at once, and with emphasis, that in the gramophone the Appreciation cause has a most valuable auxiliary. It is doing wonders, and will do more in the time to come. But the essence of the good Appreciation lesson is the action of personality upon personality; the teacher must be a real living agent, and (even if he is not a sufficiently good pianist to play all his examples himself)* it is of the very essence of the kind of work we are considering that he shall be able to illustrate to some considerable extent with his own fingers or voice. Nothing will carry conviction to his hearers like the personal touch which is thus set up between teacher and taught. We have only to compare the effect of the

*It is quite possible that many busy teachers have not the time to practise large and difficult works.

finest gramophone record with the thrill that goes through a class when the teacher can play even a few bars of music himself *with an inward appreciation of their beauty*—be it only a simple folk-tune—to know that this is true.

But whatever is played must be played artistically ; as we have already stated, the playing may not be technically *brilliant*, but it must at least be musical, and provide a good example for the pupils' own efforts at interpretation later on.

Yet one other matter in connexion with the teacher's work at the keyboard merits more attention than it usually receives, namely, the importance—especially in dealing with the Aural training of young children—of playing in such a way that the musical example shall tell its own tale, and shall be easily recognized as illustrating clearly and unequivocally whatever point the teacher may be desirous of enforcing. This is in reality one of those cases where the inexperienced or unobservant teacher most often, and most grievously, fails. He so often plays *to* the pupil, but not *towards* him, so to speak, and the result is that what he is trying to bring to the child's mind by verbal means is obscured, instead of being clarified and illuminated, by the keyboard illustration. The present writer, in the course of his own experience in the training of teachers, has witnessed many curious instances of this inability to set up any true correspondence between precept and example. And at times the children are surprisingly quick to divine that this correspondence is lacking, as in the case of the small boy who was asked by his teacher (who had played a March to him at an absurdly fast speed) to say what kind of a composition it was that he had heard. His reply was long delayed, and when the teacher, in a fit of desperation, said to him, "You silly boy, can't you hear it is a March?" the rejoinder was somewhat disconcerting—"Soldiers don't *run*!"

But the danger is often more subtle than this ; it is not many teachers who would so utterly mistake the *tempo* of a simple composition, although such a blunder is far commoner than it should be. Where the fact of the careful correspondence between the spoken word and the musical example is most urgently needed is in making clear to the pupil's ear, it may be, some delicate but all-important point of phrasing, the musical effect of some cadence, or the re-entry of some theme which,

unless it were played so that the mind was ever so gently and unobtrusively led to expect it, would be utterly unheeded and its beauty unperceived.

It should hardly need emphasizing, however, that in so playing towards the pupil all unnecessary exaggeration* should be scrupulously avoided. The temptation to "dot all the i's and cross all the t's" is, unfortunately, too common both in the classroom and the concert-hall. Whether it is exemplified in the outrageous 'thumps' on the first beat of the bar that some teachers think to be necessary in teaching 'time' in the Aural training class, or whether it is encountered in the attempts of some *virtuoso*-conductor to 'make points' in well-known classical scores, it is equally silly, and equally inartistic. The true artist, be he a teacher of children or the director of a symphony orchestra, will studiously avoid both Scylla and Charybdis.

CHAPTER X.

THE EQUIPMENT OF THE TEACHER (*continued*)—THE PLANNING OF THE APPRECIATION LESSON.

It should be obvious, as a result of our inquiry thus far, that the preparation of an Appreciation class lesson must be essentially a task involving the greatest care and thought on the part of the teacher. It must clearly mean patient study of the music to be presented, both as to its actual performance and the remarks to be made about it. Any serious deficiency in either of these respects may at any moment spell ruin so far as the purpose and object of the lesson are concerned. "To spoil a work of art by clumsy or hasty preparation is an artistic crime of large magnitude."

A matter which will need to be kept well in mind is the necessity of so building up the lesson that its interest shall be

*A *modicum* of exaggeration may, of course, be necessary in special cases.

cumulative, and that the class shall be kept in a condition of pleasurable expectation. Therefore, in planning such a lesson, the teacher should first of all concentrate upon the main thought to be developed in it, and remember that everything else must subserve that idea. A snare that the inexperienced are prone to fall into is that of crowding a lesson with too much detail and of introducing side-issues which, while perfectly right in themselves, are likely to draw the attention of the class away from the primary object to be aimed at, and so to dissipate their interest. This danger is by no means an imaginary one, nor is it one that may not lurk in the path of even the more experienced teacher.

He may be so desirous that his pupils shall realize all that he realizes in the music, that he overlooks for the time the totally different range of their experiences as compared with his own. The consequence is that the lesson may tend to become burdened with too many matters of relatively small importance, and that the pupils, as a result of this, may ultimately carry away with them no clear or outstanding impression either of the music or of his talk about it. They will not be able "to see the wood for the trees."

So we would again urge the would-be Appreciation class teacher to *trust the music*, to concentrate upon its main features in any remarks he may make, and to remember that, if he has been carrying out the more technical side of his pupils' aural training thoroughly in the past, many interesting features of the music to which they are listening will enter their minds in a subconscious way, without the necessity of his actually drawing attention to them in so many words. An illuminating comment on the music here and there can light up many a dark place; but, as Voltaire once said, "the secret of being a bore is to tell everything," and most of us feel more than a little sympathy with the small child who on a certain occasion remarked to a teacher (not a music-teacher, by the way), "I think I should understand if you didn't explain so much!"

While it is profoundly true that the preparation of an Appreciation lesson must be a subject needing the greatest care, and calling for a good deal of wisdom, we would urge that the actual teaching itself should not be reduced to a condition of too much system, or made too much like an ordinary school-lesson, with

marks for accuracy. As we have said in a former chapter, nothing should be done which might rob the pupils of an eager looking forward to the advent of what should be indeed a red-letter day in their calendar.

The technique of Aural training, like the technique of anything else, must be a matter of constant practice and hard work ; the genuine Appreciation lesson should be rather a time of letting-go—so to speak—when the joy of the music is the main thing, the listening to which has been rendered stronger, more alert, more intelligent, by reason of the call that has been, and is being, made upon their aural powers.

Hence it is not, in our opinion, advisable for the teacher to *organize* this side of the work too much ; he must, of course, have a plan, but above all it is necessary to preserve a feeling of freshness, almost of improvisation, in the whole affair, by means of which the class may go away with a mental, spiritual, and even physical, uplift. And all this means that the teacher must suit his lesson to the capacities of his class, and this again implies a knowledge of the psychology of its members, individually (if possible) and in the mass.

Above all, let him beware of making the Appreciation class a vehicle for the imparting of mere ‘ items of useful information,’* or for airing his own knowledge of the technique of the art, however great that may be. Let him avoid like poison the temptation to talk too much, or to insist upon *his* point of view, or *his* opinion, as being necessarily the only one. His aim must be to suggest rather than dictate, to reveal beauty rather than preach about it, to stimulate the desire for worthy things rather than tell his pupils what they ought to admire. There is a danger even in the laudable desire to form a standard of taste ; hence it is essential to remember that everyone—be he child or adult—has a right to his own feelings and opinions ; they may change, and probably will, as his acquaintance with beautiful things grows with the passing of time ; but a *wrong* opinion, if it be sincerely held, is in many ways to be preferred to a second-hand one, however correct and orthodox, foisted upon its owner from outside.

It is highly dangerous and eminently stupid to say in effect to a pupil, “ This is a beautiful work ; everyone says so ; you

*The Appreciation class has nothing to do with cramming for an examination.

ought to admire it, and if you don't, it is clear that *you'll* never appreciate music." Such a course would be enough to make many a child with any independence of spirit hate that work, and register a vow that he would resist its blandishments as long as he and it should live. The most that the wise teacher should do when—as not infrequently happens—a pupil is impervious to the merits of some acknowledged masterpiece, is to say to him : " Well, we can't all think alike ; don't bother yourself ; I'd much rather that you honestly said you didn't like it, than that you should *pretend* to do so, because other people do. However, listen to it again some day, perhaps when you are a little older, and meanwhile just keep in your thoughts that perhaps there *may* be something, after all, in a work which the best minds of our own time and of the times before us have recognized as great and strong."

Having said that, he would not mention that particular composition again—at any rate, for a very long time.

In this connexion, the author of this present volume feels very strongly that many a child's love for the fine and noble things of our art, such (for example) as the Sonatas of Beethoven, has been utterly destroyed in advance by his own struggles with them at the keyboard, long before he could possibly grasp their significance mentally or artistically. There is something to be said for the idea of instituting a ' close time ' for such things, so far as the average pianoforte pupil is concerned, and it is not too much to predict that by such means they might regain their hold over him, once they were dissociated in his mind from the practice-room and the examination syllabus.

A question that may very naturally be asked is : " How can a course of Appreciation lessons be planned to the best advantage ? " The answer is that this must obviously depend upon the age and experience of the pupils, the length of the course, the kind of musical illustrations available, and so on ; but once this is recognized, there are many ways in which such a course could be carried out effectively. We will set out a few of these in order :—

1. A COURSE FOR QUITE YOUNG CHILDREN (possibly at a stage slightly above that of the Kindergarten or the First Form in a school). In this, naturally, the tunefulness, the rhythmic life, and the *picturesqueness* of the music are what would attract the

children, and pieces could be selected from various authors and periods, without any other consideration than that of their suitability in the respects just mentioned. In all probability, the more fanciful and imaginative smaller pieces of present-day writers, including many of those by the younger British school, will usually prove more attractive to the children than works of an earlier period.*

2. THE STUDY OF THE SIMPLER 'FORMS' OF MUSIC. Here the music, though chosen first of all for its *attractiveness*, would need to be considered carefully from the standpoint of "proceeding from the simple to the complex." Historical order or sequence would be unimportant, save inasmuch as some of the clearest examples of the simpler musical designs are to be found in the works of the classical masters like Haydn, Mozart and Beethoven. But many of the smaller pieces of Schumann, Mendelssohn, Chopin, Grieg, and other still more recent writers can be usefully employed to supplement these.†

3. A COURSE BASED UPON A SELECTION OF WORKS ACCORDING TO AUTHORSHIP, *e.g.*, a course on Beethoven, a course on Chopin, etc. As a rule, this is more suitable to rather more advanced classes, and might well be accompanied by a certain amount of home-reading, biographical and otherwise, by the pupils themselves.

4. A HISTORICAL COURSE. This for the most part would be reserved for advanced classes, although (as was suggested on page 77) the historical *idea* might well be brought in incidentally with the younger pupils, in a simple and informal way. With the elder pupils, however, the course might include the study of Style and Period as revealed by the music, and here again a certain amount of reading would have to be done by them under

*Obviously the productions of the 'Futurists' and other 'freak'-composers would be ruled out by any thoughtful teacher.

†As we have already urged (page 69), the Appreciation class should never resolve itself into a mere 'lesson in Form.' The enjoyment of the music must be kept in the forefront of the teacher's mind all the time, and whatever he may have to teach as to its shape or design should always be felt by the class to be just an interesting way in which they will be enabled to grasp the compositions they hear the more securely and fully.

the teacher's direction, in order to supplement his remarks, and thus to give more time at the actual lessons for the hearing of the music.

N.B.—In any of the foregoing courses opportunity might well be given for the pupils themselves to take a share in the musical illustrations.

5. A COURSE IN PREPARATION FOR SOME SPECIAL EVENT, SUCH AS A CONCERT, OR A SERIES OF CONCERTS. Here the lessons would have to be planned so as to include the study of the principal items of the programme, or programmes. In this case, it would be well to limit this study to one or two of the larger and more important works—the playing and memorizing of their main themes, and the gaining of some idea of their form and general content. The teacher should not make the mistake of overburdening his pupils' minds by trying to discuss everything on the programmes !

6. A COURSE FOR OLDER PUPILS WHOSE EARLIER AURAL TRAINING HAS BEEN NEGLECTED. It not infrequently happens that a teacher finds himself faced by an array of pupils whose ages may range from about twelve to eighteen years, whose only musical experiences have been gained in the course of their piano-lessons (not always of the best order), and upon whose aural and appreciative powers there has been little or no call. In such a case it is necessary to plan the Appreciation lessons with a good deal of elasticity as regards sequence and method. It is clear that a training in the finer and more ' delicate impressions and distinctions ' (to use the late Mr. H. C. Banister's phrase), possible when the ear has been cared for systematically from early childhood, will have to give way almost entirely to an attempt to interest the class in the more obvious and striking features of the music. But along such lines there is plenty of scope for the understanding teacher, whose plan of campaign should be to effect an entrance for the music at any point that seems to be vulnerable in the pupils' general make-up. Even if it means beginning with ' rag-time ' or the popular ' sentimental song,' it is worth while to do so, for by thus winning their attention it is over and over again possible for him gradually to wean them from a love of such things to a desire for others of a higher character. But he will rarely do so by stamping upon their personal preferences at the outset ; a little harmless opportunism

here may be worth a great deal, and may result in their being in the end won over to what he knows to be true and worthy.*

7. A COURSE FOR ADULT LISTENERS. This in all probability would take the form of a series of informal lectures upon music, in connexion with Evening Institutes and the like. Here the conditions would vary considerably ; in some cases the existing standard of general musical experience might not be abnormally low, but in others it might not differ very widely from that of the elder children of whom mention was made in the preceding paragraph. It would be the teacher's duty first of all to ascertain as far as possible a little of what that experience had been, perhaps by playing short extracts from well-known works of different kinds, and asking the members of the audience to indicate by a shew of hands which of these they were familiar with. In this way the 'greatest common measure' of that audience could be roughly arrived at.

The object of a course of lectures or talks such as this should obviously be to foster a desire on the part of those present to take a more intelligent interest in music than they had possibly done heretofore, and to encourage their attendance at good concerts. It is the writer's view that, as a consequence of this, it is the greatest possible mistake to try to cover too much ground, or to crowd into a few weeks what would need in reality a year or more to present with any likelihood of its being absorbed to any purpose. He feels strongly that two serious mistakes may be, and are actually being, made by certain writers and lecturers at the present time, namely, (i) to seek to convey to the layman technical facts and details which, though necessary to the artist-craftsman as the tools of his trade, are quite unnecessary (and are indeed often *hindrances*) to the ordinary listener ; (ii) to deal with too wide a range of subject-matter, by means of which the audience is in danger of getting a mere surface-smattering which will in

*A good plan in some cases of the kind would be for him to play a few of what Sir Hugh Allen recently described as 'beastly tunes,' and then to contrast them—without any verbal asseverations as to their iniquity—with some exhilarating Folk-song or dance, or some beautiful National tune like 'Annie Laurie,' letting them join with him in the singing of it. There will be comparatively few instances of resistance to the appeal of the higher type, if properly presented. Once that appeal has been in any degree responded to, the door is clearly open for further advance.

reality avail them little, and probably end by creating acute mental indigestion.*

In the case of many an adult audience, particularly in the Evening Institutes, etc., which we have mentioned, it is absolutely essential to assume next to nothing as to previous musical knowledge, and to be as simple and untechnical as it is possible to be. Moreover, as it is obviously futile to talk of the principles of listening to music without giving continuous opportunity for its exercise, it follows that the hearing of actual music must occupy the bulk of the lecture-time—illuminated, of course, by the teacher's remarks upon it, which, however, need rarely be anything but brief. And we would urge that it is as a rule more valuable to confine the musical examples in any one set of lectures within a comparatively limited range, both as to authorship and period, for it is no more reasonable to expect an audience of the kind we are thinking of to listen equally well in a short space of time to Palestrina and Stravinsky, than to demand an equal appreciation of Spenser and Kipling or Thomas Hardy from a group of persons previously destitute of literary experience.

A real 'working' friendship with a few masterpieces will be more valuable for the average man (or woman) than a 'bowing acquaintance' with many; and it is far more likely to lead ultimately to a sympathy and interest that will include many things as yet outside his range.

Again we would say with all the force at our command that good players are needed for this kind of work; here perhaps more than anywhere it is the personality of the teacher that will count—not only through the channel of the spoken word, but as felt *in the interpretation of the music*. We have already, in a former chapter, spoken of the value and of the limitations of the gramophone; here, in this particular phase of Appreciation work, it seems to us that those limitations become more apparent and serious. This is said, be it observed, with a grateful sense of what some of the leading gramophone makers have done, and are still trying to do, for the spread of musical art at its best. What we wish to urge is the paramount importance of the living personal appeal of the artist at first hand.

*The writer has seen schemes propounded in which, in the space of half a dozen lectures, the whole development of the musical art has been exposed, from the time of the Israelites to the present day—and *after*!

The actual topics that might be dealt with in adult courses, such as those that are the subject of these remarks, are many and various ; the following list will be comprehensive enough to suggest others to the resourceful teacher :—

- (a) The growth of Folk-music ; its songs and dances.*
- (b) National songs of the British Isles (or of other countries).
- (c) The Art-songs of Schubert and later writers.
 **In the foregoing subjects the help of a singer would be necessary.
- (d) The dances of the Suite (Purcell, Couperin, Handel, Bach and others).
- (e) Old English composers (the great Elizabethan period ; later writers such as Purcell, Arne and others, etc.).
- (f) Modern British pianoforte music.
- (g) Modern Russian music, French music, etc.
- (h) Listening to a Sonata or a Symphony.
- (i) How to listen to the Orchestra (gramophone records, although variable in accuracy, will enable the listener to identify the various instruments fairly easily).
- (j) The String Quartet and other Chamber-music combinations. (A certain number of gramophone records are available, but this subject is usually rather more difficult to deal with unless the help of string-players can be secured.)
- (k) The music of individual composers—Beethoven, Schumann, Debussy, Scriabin, Elgar, etc., considered separately or in relation to one another.

N.B.—The relating of one composer to another is clearly a matter which should not be undertaken by a teacher who is not exceptionally well versed in the evidences of style and period, and should *never* be entered upon with the slightest intention of exalting the work of one at the expense of another—the very worst form of criticism that can be conceived.

The choice of illustrations is always one of the most important and exacting of the teacher's tasks, for upon it depends the success or failure of his lessons. The inability to gauge the

*There are many collections of such things now published, and there is a delightful chapter on the Story of Folk-music in Mr. Leigh Henry's *Music : what it means and how to understand it*. (Curwen and Sons.)

listener's capacity is peculiarly disastrous in the case of children, and the writer has vivid recollections of a teacher who once played Rachmaninoff's Prelude in C sharp minor to a class of small people in a school, and prefaced her performance by informing them that they were to imagine that it represented the idea of a man who had been buried alive ! In view of the fact that some of the children were so filled with the horror of the picture she had drawn that they could not sleep after it, that teacher was rightly given no further opportunities of doing harm in that particular school. But, however rare such an instance as this may be of the lack of the most elementary perception of what should be presented to a child, it is not infrequently the case that the effect of an otherwise good lesson is spoilt by the choice of unsuitable music—unsuitable, that is to say, either by reason of its complexity, its depth, or its remoteness from the previous experiences of the class. In order to help the teacher in the selection of his material, we have included in the present volume a list of works which may be found useful for various types of Appreciation lessons. In using this list, however, he must do so with *his own pupils* fully in mind ; only he knows them and their peculiarities (or at least *should* do so), and in the last resort he must exercise his own judgment and make his own choice.

PART II.

SPECIMEN CLASS-LESSONS.

NOTE.—The following specimen class-lessons are given here with the sole object of shewing the teacher a few of the many directions which his work with a class might take, and the lines along which he might be able to help his pupils to approach their music with greater interest and intelligence. It cannot be too strongly stated that these ‘lessons’ are not on any account to be *read* to the class; such a course would be fatal to the spontaneity and freshness which are of the essence of all Appreciative teaching. Moreover, it should be clear that the written word, however far removed from ‘bookishness’ it may be, must inevitably sound a little forced and unnatural in the informal atmosphere that should pervade the class-room—particularly where young children are concerned.

It will be readily understood, therefore, that in the endeavour to set out some kind of plan for dealing with each of the different subjects chosen as the topics of the following lessons, it has not been possible to eliminate altogether the style and feeling of the ‘lecture’ owing, of course, to the fact that the interplay of personality between teacher and taught was necessarily absent at the time of writing. This, however, should be easy of rectification when the teacher has his class in front of him, for if—as should be the case—he keeps in mind the importance of drawing out the powers of his pupils instead of ‘packing in facts,’ he will be able to arrive at many of his points by judicious questioning rather than by actual statement, and it is almost superfluous to add that by this means the impression on the class will be all the more vivid and lasting.

Further, it is obvious that any attempt to standardize the language of a lesson would be disastrous; that language must vary according to the nature of the class—the ages of the children, their general level of intelligence, and so forth.

Consequently, these specimen lessons are to be regarded as suggesting ideas rather than as establishing methods, and must be considered by the teacher with a full appreciation of the limitations as to their use set forth in the foregoing remarks.

CHAPTER XI.

1.—A TALK UPON TWO PIECES OF
' PICTORIAL ' MUSIC.

" I daresay that most of you have realized by this time that the music we are in the habit of hearing—the instrumental music, at least—can be divided into two kinds ; some speaks to us just by being as beautiful as it can, and delights us by the flow of its melody, the grandeur of its harmonies, or the life of its rhythms ; while some tries to bring to our minds ideas that in the ordinary course we should have expected to find expressed in the words of a poem or upon the canvas of a picture. Well, the first of these two kinds of music would naturally include both serious things like Sonatas and Symphonies, and light things like dance-tunes, and when we were listening to them we should not be troubling ourselves about trying to find out what they *meant*, but should be enjoying them (or not, as the case may be!) *just as music*, grave or gay, lively or severe.

But in the second of the two kinds we should have to put ourselves into a somewhat different frame of mind, for here, perhaps, the composer might be endeavouring, by means of his art, to call up to our imagination some aspect of Nature—some beautiful scene, a sunset, a stormy sea, a quiet lake, or a tender flower (some of you will remember MacDowell's ' Wild Rose ') ; or he might ask us to read some little verse of poetry to help us to feel *in the music* very much what the words of a poem would convey in their own way."

[The teacher might, at his discretion, shew at this point something of the two courses open to a composer in writing ' pictorial ' music, namely, those of Imitation and Suggestion (see Chapter V, pages 35-38).]

" There is a story of Mendelssohn which tells that, when he was visiting the West Coast of Scotland in 1829 he one day went over to that wonderful little island of Staffa, with its celebrated Fingal's Cave. It is said that immediately afterwards he wrote home to his parents, ' In order to make you understand how

extraordinarily the place affected me, the following came into my mind there '":—



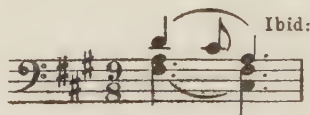
[The teacher would here play the extract, and then proceed somewhat as follows]:—

“Of course, there is no *imitation* here of anything that Mendelssohn saw or heard; we can't say that this sad, haunting little phrase represents a cave or any other natural object; but it does far more than that. To those who have seen the place itself it just expresses, in some mysterious way which we don't want to analyse, and couldn't if we tried, the spirit of the lonely, wind-swept, wave-beaten isle, and we feel that the music is—so to speak—in tune with Nature herself. (Some day, perhaps, you will hear the beautiful ‘Hebrides’ overture, which Mendelssohn afterwards wrote, and which has that phrase for its principal theme. A distinguished writer has said that the music of the overture ‘conveys a sense of distance, of solitude . . . of shifting gleam and cloud . . . and the shimmer of Northern seas.’)

Now I want you to listen while I play you two pieces, a little tone-picture by Edward MacDowell called ‘In Autumn,’* and another, also an autumn song, the ‘Chant d'automne’ by S. Barmotin.† We will take Barmotin's piece first; it begins with a theme that is full of sadness:—



This is accompanied by a mournful little figure in the left-hand part:—



which adds to the feeling of desolation running through the

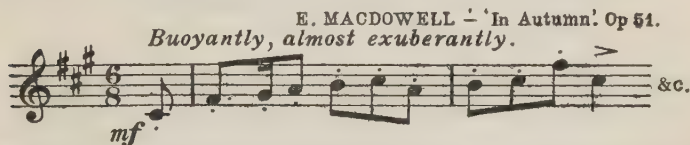
*No. 4 of *Woodland Sketches*, published by Elkin & Co.

†*Educational Series of Russian Music, Book 5*, published by Chester and Co.

whole composition. If you listen very carefully you will notice that this little figure persists in some form or other, from first to last. It seems as if Barmotin had in mind, doesn't it? the thought of the vanished days of summer; the falling leaves seem to suggest to him the passing of all its richness and beauty, and the coming of the long winter. Anyway, it is with some such thought as this in our minds that, it seems to me, we should listen to the piece."

[Here the teacher would play the piece in its entirety.]

"When we come to consider MacDowell's 'In Autumn,' we are face to face with a very different kind of picture. This is how the piece begins :—*



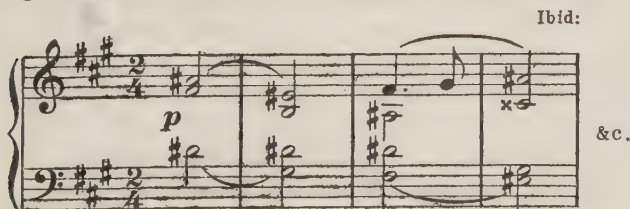
and, soon after, it flashes out with rushing groups of semiquavers like this one :—



Listen now to the first few bars, and notice both these thoughts."

[Here the teacher should play the first ten bars, or even the whole first theme, down to the double bar before the change into 2-4 time.]

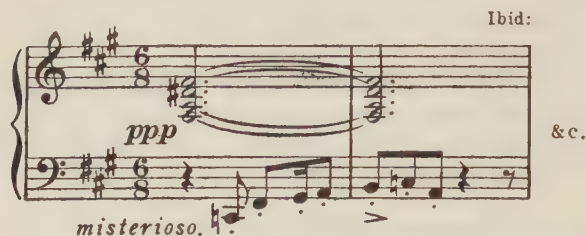
"You see, don't you? that there is nothing here to remind us of falling leaves and autumn mists. The composer, you will find, gives us just a *hint* of such things in his next section" :—



*Note for the teacher.—It is a curious coincidence that the two compositions under consideration, so utterly unlike in tone and feeling, both begin in F sharp minor, with the same four opening notes, viz., C, F, G, A.

[The teacher might play just the first eight bars of this theme, or continue as far as the change to 6-8 time.]

"But the sad mood does not last long ; we hear suggestions of the 'exuberant' opening tune, deep down in the bass, with soft chords above :—



and presently with a leap and a rush it comes back as at first, leaving us when it is all over with a feeling of exhilaration utterly opposed to the melancholy of Barmotin's 'Chant d'automne.' "

[Here the whole of 'In Autumn' should be played.]

An interesting task, which the teacher might give to the members of the class in view of their next Appreciation lesson, would be for them to try to solve the problem presented by the fact that the two composers, in seeking to portray the same season of the year, have taken such utterly different points of view. The teacher might refer to this fact, and point out that, without a little reflection, it seems somewhat strange, but that there is a very good reason for the different attitude assumed by each writer. Each is true to life ; each expresses an idea which it is natural for him to express, for it is the one likely to be uppermost in his own feelings and imagination. It is possible, and probable, that some members of the class will be found to have arrived at some solution of the riddle by the time of the next lesson. Whether this is the case, or not, the teacher could refer to the question in some such terms as these :—

"I daresay a good many of you have been trying to find out why it is that that autumn piece of Barmotin's you heard the other day is so sad and plaintive, while MacDowell's seems to bubble over with life and animation. Possibly some of you have

got to the point that there must be something—yes, perhaps in the composer himself, but more certainly in his surroundings—accounting for the picture being so different in each of the two cases. Well, let us think for a moment ; Barmotin is a Russian composer, and it seems to me, at any rate, that he has at the back of his mind something of the thought of the vast, sad tracts of that mysterious land which Merriman has so picturesquely described in the opening chapter of ‘The Sowers.’ He says, ‘Evening was drawing on ; it was late October, and a cold wind drove from the north-west across the plain . . . So far as the eye could reach there was no habitation to break the line of horizon. A few stunted fir trees . . . with their backs turned, as it were, to the north, stood sparsely on the plain.’

“Can’t you *feel* the chill and desolation pictured in these words ? Now a scene such as this would be a familiar one to our composer, and would colour his thoughts ; and these thoughts would quite naturally translate themselves into the plaintive phrases of his little piece.

“Now think of MacDowell’s ‘In Autumn.’ The direction he puts at the commencement says that it is to be played ‘buoyantly, almost exuberantly.’ A personal friend of MacDowell* has said that this piece ‘expresses exactly in its cheerful upward rush the feeling of exhilaration that thrills through one on a characteristic morning in the fall (*i.e.*, the autumn) in America.’ Here, then, we have the clue to the utterly different spirit in *this* autumn song from that which we find in the other. There is nothing here to remind us of Nature’s season of decay, save, perhaps, the little tune in 2-4 time in the middle, where the composer seems to give it just a passing thought. Do you remember ? ”

[The teacher should here play a few bars to remind the class.]

“So you see that the key to the riddle lay, after all, in the fact that two men of different temperament and different race saw one of Nature’s phases through different spectacles. Each has shewn us an aspect of the matter which is true to life, and which it was natural to him to express, because it was the one rendered familiar to him by his own surroundings and experiences.”

*Mr. G. C. Ashton Jonson.

CHAPTER XII.

2.—A FIRST LESSON ON FORM OR SHAPE IN MUSIC.

“ Have you ever listened to a piece of music and found yourself wondering how it all came about, how the thoughts originated in the composer’s mind, and then how he got them down on paper so that they sound just as you hear them—not mixed up, but all in their right places, each one helping his neighbours to make the most of themselves, as it were, and giving us the impression of beauty and *sense* ? Well, if you have, it proves that you are really beginning to *think* about your music, and to see to some extent that it is a thing which needs care and thought on the part of the composer, and which compels him to use his brains in order to produce a good result.

“ Now this is something that appears strange to a great many people ; they have an idea that music just ‘ comes ’ (as they say) into the composer’s head, and that if he is what they call a genius, he needn’t trouble himself about the planning and arranging of his work, but that it will all in some mysterious way *get itself done* by a process they call ‘ inspiration.’* But then, you see, these people generally think of music as a sort of fluid, shapeless thing—at best, a kind of jelly not very well set, and what they do not understand is that it is just as shapely, just as beautifully constructed, just as firm and strong, as the finest picture or the finest poem.

“ It is a fact, isn’t it ? that everything reaches our senses, or our minds, in some kind of a ‘ shape ’ ; if I were to draw a tree, a house, a cow, or an aeroplane, it would be clearly the shape of each of these drawings that would enable you to distinguish one from another. The idea of the tree, the house, the cow or the

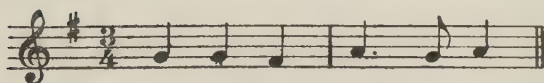
**Note to teacher.*—Of course, this reference to people’s ideas about inspiration is not to be taken as denying its existence. Its presence is just what differentiates a great work from a mediocre one. We are only referring here to popular fallacies on the subject.

aeroplane is in this case conveyed to us by means of a 'drawing-shape.' If I were to *say* to you, 'I have seen an aeroplane to-day, it would be the 'word-shape' that would enable you to get the idea of that particular thing in your minds. And you will see how necessary it is that there should be order in these shapes; alter the arrangement of the words of that sentence, and (though the words be the same) the sense is utterly destroyed.

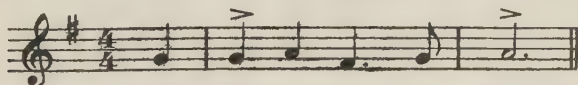
"Well, very much the same is true of music; if I alter the order of the notes of a well-known tune, and instead of playing



I substitute

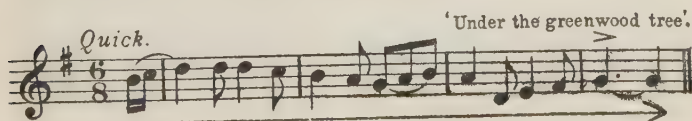


the passage no longer conveys to you the idea of 'God save the King,' and if I were, further, to alter another kind of shape—the 'time-shape'—a similar result would be brought about":—



[The teacher should mark the accented notes strongly.]

"Now, I daresay you will remember how, when you were in the Kindergarten or the First Form, we found out that music, just like speech, has to 'breathe,' that it can no more go on without coming to these 'breathing-places' than the words in a poem or a piece of prose can go on without stops. We found out, then, that these musical sounds *travel* on to other musical sounds of greater importance, and that when they reach these, they 'pull up,' just as a train might stop at a station:—



Well, here we have what we may rightly call a musical shape ; in fact, we might even put it into picture-form something like this :—



the long rising line representing the movement of the tune up to the point where it reaches its destination (indicated by the down-stroke). As a matter of fact we may say that all our music reaches us as ' shapes,' some large, some small, some like the wavelets we see gently breaking on the sea-shore, some like big ocean-rollers. Listen to these :—

("Wavelets.")

Scherzo-Allegretto. BEETHOVEN—Sonata (Op. 2, No. 2.)

("Rollers.")

Presto agitato. BEETHOVEN—Sonata (Op. 27, No. 2.)

("Wavelets.")

Allegretto. RÉBIKOFF — 'In cheerful mood.'

("Rollers.")

DEBUSSY—La Cathédrale engloutie.



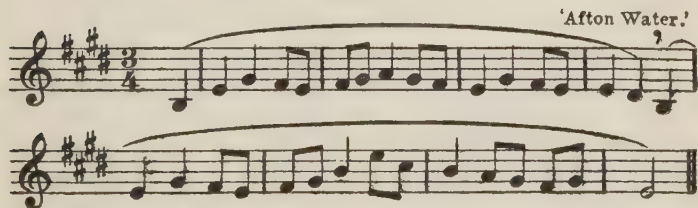
"Let us now see another important thing. Suppose a poet writes a line of a poem, such as this :—

'Bold knights and fair dames, to my harp give an ear,'
we feel at once that, although the words run pleasantly on to the end of the line, and there reach a slight stop (at the comma), the sense is not complete, and we seem to wish for another line of similar length to follow. And that is just what happens :—

'Bold knights and fair dames, to my harp give an ear,
Of love, and of war, and of wonder to hear.'

(You will notice, too, that the poet makes the two lines still more *shapely* by the rhyming of the final words of each.)

"In music, we often get a similar sort of thing ; listen :—



“ In this next extract we shall find that Tennyson has three lines alike in their shape, and a fourth slightly different :—

‘ Baby, sleep a little longer,
Till the little limbs are stronger,
If she sleeps a little longer,
Baby, too, shall fly away.’

Now listen to this tune, and see if it does not do something very similar ” :—



[The teacher will, of course, see that the rhythm of the first three phrases is practically identical, viz.,

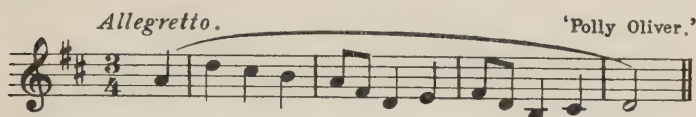


the fourth being different.]

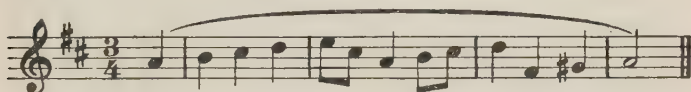
“ There are several other ways in which the poet or the composer can arrange these shapes of his, but the great point he has to remember is that they must seem to ‘ belong ’ to each other, and not to have strayed into his poem or his tune by mistake.”

“ We have already seen that the same kind of shape occurs more than once in the examples I have given you ; that is important, both in poetry and music. It is specially so in music, because it is really difficult for us to take in a great number of different thoughts one after another without getting confused. As someone has put it rather well, ‘ the music-maker, in his musical designs, has to keep the shapes as clear and as few as possible ’ ; otherwise, there is a great danger of our getting lost. So we shall find that, especially in longer pieces, the composer often brings back, later on, the ‘ melody-shape ’ with which he began. Let us see ; to start with he will perhaps give

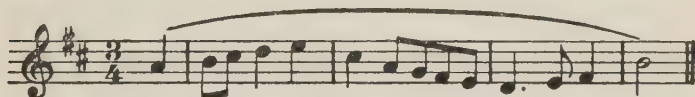
us some pleasant little bit of tune which we can remember fairly easily; for instance :—



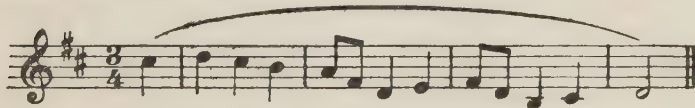
and then follow it up, as likely as not, by a second bit something like it—nearly the same in *rhythm*-shape, but with the notes moving in another direction :—



These two, you will notice, *rhyme*, rather like the two lines of poetry I read to you a few moments ago. Then he will, perchance, go further afield, and make his next line something quite different :—

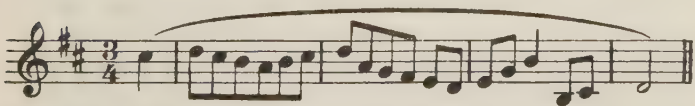


Finally, to round-off the whole, he gives us, as his last line, the *same little bit of tune that he started with* :—



“Don’t you feel how nice it is to get that particular ‘melody-shape’ back again? It makes us feel that he hasn’t wandered too far away from what he began to talk to us about, but—like a good speaker—is keeping to his subject. Let us try another sort of ending :—

[Teacher here plays the first three lines as before, but terminates as follows] :—



“I think you’ll easily hear that, although this in itself is not an altogether bad bit of tune, it is somewhat ‘out of the picture.’

It has done just what the composer of 'Polly Oliver' avoided doing—it has strayed too far from the right path, and—as I said a few moments ago—doesn't seem to 'belong' to the rest of the tune as the original ending does.

"Now this shews us one matter of very great importance in the music that we listen to—I mean, that if a composition extends to more than a very few bars, we have from time to time to be reminded of the 'thought' with which the composer began, so that our attention, too, shall not stray.

"So you'll find that, in most of the compositions we hear, the fragment of tune with which any one of them opens *comes back*—sometimes once only, sometimes more often. I daresay you will remember this kind of thing in your Kindergarten rhythmic movements, when we discovered that some pieces had a shape which we described as a 'musical sandwich.' Do you recognize the sort of thing? Listen:—

[Teacher plays "The Blue-bells of Scotland," or some equally familiar example of Ternary, or Three-part form.]

"Now the longer and more complicated the composer's work is, the greater need is there for him to keep us reminded in this way of the idea that was uppermost in his thoughts. You see, this is just *his* way of doing what the painter does in a picture—I mean, *his* way of making something stand out *in the foreground*. He doesn't do it by making it very loud, by shouting it out to us at the top of his voice, so to speak; but he gains his end in a different manner—by returning to it from time to time, and by that means gently insisting upon it. And thus, without quite being aware of the way in which it has all been done, we find that that bit of tune, that opening thought, has impressed itself on our minds as the 'principal character' in the *composer's* picture. Now listen to one or two more instances of this":—

[It would be well for the teacher, at this point, to play further examples, asking the class to put up their hands, or to clap, where they hear the original thought return. Later, he might take some simple pieces, like National tunes, etc., in which the class should be asked to sing the opening phrase, and then be required to sing it again at the moment at which it is due to return—*without his help at the piano*. In giving this little test,

which is of the greatest value in the cultivation of the memory in listening, the teacher should play the piece as it stands, as far as the recurrence of the initial phrase, and from that point onwards the *harmonies only*, leaving the class to reproduce the original bit of the tune itself to the best of their ability.]

“ From this talk we have had together about ‘ shape,’ you will have found out, I hope, that even the simplest little melody has to have a beautiful body, as well as a beautiful soul ; that it can’t be lop-sided or ungainly, but that its various phrases must in some way balance each other like the graceful curves in a freehand drawing, or the petals of a flower.

“ Another day we will have a further chat on this subject, and we shall see then that this ‘ balancing ’ of the different parts of a composition becomes still more important, and much more difficult for the composer, in works on a larger scale. So that writers of music have a great deal to think about, even before they put pen to paper ; they have, like architects or sculptors, to *plan* the outlines of their work in their minds, so that it all shall ‘ hang together,’ as it were. And this plan is called the *Form* of the work, which it is a great help to us in some measure to follow when we are listening to music. But more of that some other time.”

CHAPTER XIII.

3.—HAYDN AND WHAT HE DID FOR THE MINUET.

“ I want you to-day to go back, if you can, in imagination rather more than 150 years, to the middle of the 18th century in fact, and picture to yourselves a humble home in a corner of the market-place of a little Austrian village. There, after the day’s work, two honest, industrious folk, man and wife, are solacing themselves with the strains of music. The man is singing to the accompaniment of a harp ; sitting by them, his childish face full of interest and eagerness, is a little fellow of five or six years of age—now imitating the movements of a

violin-bow, as he had seen his schoolmaster use it, now keeping time (*strict* time, too) with two pieces of wood as an instrument.

“ The worthy people are Matthias and Maria Haydn (wheelwright and cook respectively) and Joseph, their second son, afterwards to become one of the world’s greatest musicians, and the composer of Symphonies, Sonatas, Quartets and many other things. Now his mother, even at this very early time of his life, had cherished in her mind the desire that he should ultimately enter the Church and become a priest, and it was some little time before the father, recognizing the boy’s tastes and ability, could get her to consent to his being trained with a view to becoming a musician. However, he eventually gained the day, and the lad was sent off to a school in charge of a distant relative, where he soon acquired some facility in music as well as in other branches of learning, and where—to use his own words—he ‘ stood up ’ (at the age of six !) ‘ like a man, and sang masses in the school-choir, and soon was able to play a little on the clavier and the violin.’

“ It appears, however, that at this school his life was not all that could exactly have been wished ; he seems to have been neglected both in clothes and person, and (as he said many years later) ‘ I could not help perceiving, much to my distress, that I was gradually getting very dirty, and though I thought a good deal of my little person, was not able to *avoid spots of dirt on my clothes*, of which I was dreadfully ashamed (!)—in fact, I was a regular little urchin.’

“ Now I have mentioned this little story as giving us something of a clue to the character of Haydn the *man* ; he was always inclined to be very particular in his personal habits and appearance. Even in relation to his work we see the same characteristics ; he was extraordinarily methodical, and never sat down to work or received a visit from anyone until he was dressed with the most scrupulous care and tidiness. And we shall see presently that this orderliness and this feeling of preciseness comes out in his music ; we shall find that he doesn’t bungle ; things *fit* in his compositions, and then—just, as it were, to prevent all this exactness from becoming pedantic and tiresome, there flashes out some roguish bit of fun or delightful touch of humour, for there never was a more genial soul than ‘ Papa ’ Haydn. We are told that he used to say of himself, ‘ Anyone

can see that I am a good-natured sort of fellow,' and he is reported once to have remarked, 'A mischievous fit comes over me sometimes that is perfectly beyond control.'

"Perhaps you have never realized that there is wit and humour and fun in what people vaguely call 'classical music'; well, listen to this little extract from one of Haydn's Quartets:—

HAYDN—String Quartet in D.

Presto. (very fast.)

1st Violin.

p sempre.

2nd Violin & Viola.

'Cello.

f

&c.

The image displays a musical score for a string quartet by Haydn, specifically the String Quartet in D major. The tempo is marked 'Presto. (very fast.)'. The score is written for four parts: 1st Violin, 2nd Violin & Viola, and Cello. The key signature is D major (two sharps) and the time signature is 2/4. The 1st Violin part begins with a melodic line, while the 2nd Violin & Viola and Cello parts provide a rhythmic accompaniment. The 2nd Violin & Viola part is marked 'p sempre.' (piano, always). The Cello part is marked 'f' (forte) in the final measure. The score concludes with '&c.' (et cetera).

effects and could hear how the instrumental combinations he had imagined in his compositions sounded in actual fact. If, for example, he felt a little in doubt as to how his bassoon or his clarinet would sound in some special passage, we can picture him ringing the bell and summoning the player of the instrument in question, saying to him, 'Just try over that passage, will you?' In this way his original impression of the effect he had imagined would be confirmed or modified. And it was just this sort of experience, you see, that was so valuable to Haydn at a time when he was writing his little Symphonies and beginning, far better than any of his great predecessors like Bach or Handel, to understand the right way to group the various instruments of the orchestra, and to 'play them off' one against another, so that gradually, in the course of time, composers came to realize that the orchestra could be in their hands something like a very wonderful artist's colour-box.

"Another day, perhaps, we will talk about some of these symphonies which Haydn wrote for his little bands to play; to-day I want to shew you something of what he did for the Minuet, which soon became a regular feature of the sonatas and symphonies and quartets of that time. You must know, then, that when Bach and Handel were alive some of the most important instrumental works were in reality groups of dance-tunes, called *Suites*. These were not meant for the ball-room, but composers had found out that the rhythms of the Court dances were often very beautiful, and so they made many little pieces similar to them in style and character, but constructed rather more artistically. They then put several of these together into sets, or, as they were named, 'Suites.' In these we find such things as the *Allemande*, the *Courante* (or *Corrente*), the *Sarabande* and the *Gigue*, and occasionally other dances like the *Minuet* and the *Gavotte*. Curiously, the Minuet, which was the Cinderella of the Suite, only allowed in upon rare occasions, became the Princess of the Sonata and the Symphony—the only dance-form that survived in serious instrumental composition after the death of Bach and Handel. Well, in the days of those two great masters, and earlier than that, the Minuet was usually a somewhat slow and stately dance, with a good deal of dignity in its movement. Listen to these bars from a Minuet in Handel's oratorio, 'Samson':—

Andante. (♩ = 100) HANDEL—'Samson'.

But when Haydn, some years later, introduced Minuets into his symphonies, they very soon became much jollier things, full of fun and life and abounding animal spirits. Here are two examples :—

Allegro molto. (♩ = 72) HAYDN—Minuet from Symphony in G.

Allegro. (♩ = 69) HAYDN—Minuet from Quartet in B flat.

"Now we will take a *whole* Minuet of Haydn, and I think you will see as I play it that the qualities I have spoken of as so characteristic of the master peep out unmistakably as it unfolds itself."

[The teacher should then take one of the Minuets from any of Haydn's symphonies or quartets (as a rule these are more remarkable than those in the pianoforte sonatas), and *play it throughout* for the class to listen to. If there should be time, he might draw attention to any particularly interesting points, but the main consideration is for the music to tell its own tale with as little hindrance as possible. Suitable examples would be the Minuet from the Symphony in D (No. 2 in Peters edition)*, or from any of the other symphonies in Vol. 1 in the same edition,

*Discussed fully on pages 36—38 of *Music and its Appreciation*.

(these are published in duet form as well as for solo). Good instances can be found in Vol. 2 of the Quartets (Peters edition), from which the second extract given above is taken.]

CHAPTER XIV.

4.—BEETHOVEN AND ONE OF HIS SYMPHONIES.

“ If we were to ask ourselves just what it is that makes us think of Beethoven in a somewhat different way from other masters, and leads us to place his music in a special niche of its own in our thoughts and affections, I wonder what reason we should give to ourselves. Of course, it is possible that some of you may not have reached the stage at which you feel anything of all this ; Beethoven to you may still seem a rather far-off kind of person, someone, in fact, whom you have heard older people talk of with respect and veneration, but who doesn't somehow speak to you in *quite* the thrilling way that some other composers (less highly thought of) undoubtedly do. It may be, too, that you have struggled at the piano with a ‘ Beethoven Sonata ’ that has appeared to you somewhat of the nature of an enemy bent upon your destruction, rather than of a friend—and I think that in all this I should be inclined to sympathize more than a little with you ! But then, you see, I should feel that you ought never to have had the Beethoven Sonata given you to learn, when you were neither technically nor mentally equipped to grapple with it. (But that is treading on dangerous ground, and may seem like reflecting on your piano-teachers in those far-off days of your youth !)

“ But I don't give up hope that you will sooner or later get into the magic circle of Beethoven's influence ; one has to grow gradually into the minds of the greatest masters. Meanwhile

there still remains the fact that most of us do regard Beethoven and his music as something very specially big, something we can't leave on one side and simply say that it doesn't matter. Why is it? Other men, since Beethoven's time, have struck out into many new and alluring paths down which he never wandered; composers of to-day produce astounding effects from the orchestra, of which he had not the faintest conception; the 'Romantics,' like Schumann and others, have dreamed their dreams, and the 'Realists,' such as Richard Strauss and those like him, have tried to express philosophies and equally untranslatable things in music; yet, when all is said and done, there stands Beethoven, giving us a message that none of these other men have ever quite been able to give. How is it?

"Carlyle once spoke of that *something* in music which 'leads us to the edge of the Infinite, and lets us for a moment gaze into that'; well, is it not, I wonder, something a little akin to this—a sort of spirituality—that gives Beethoven's music (the best of it, of course) its tremendous significance and its hold over thoughtful men and women?

"Anyway, we can say, I think, that this music—unlike some other things in life—even if taken in excess! 'adds no sorrow with it.'

"I wonder if you can feel anything of what I mean when I play you this theme?

BEETHOVEN—5th Pianoforte Concerto.

Adagio un poco moto.



Don't imagine, however, that Beethoven is always living in the clouds, or posing as a prophet ; he certainly never does the latter of these things ; he is not (to use a detestable modern word) a ' highbrow,' but is essentially *human*, as we shall, in the course of our lessons, have more than one opportunity of seeing.

" For the moment, let us switch off our thoughts from his music to the man himself. Read, if you can get hold of it, Sir Hubert Parry's account of him in his *Studies of Great Composers* ; it gives one of the best pictures of the master and his doings that I know. Meanwhile what we have to see for our present purpose is that, more than in the case of most writers, Beethoven's life and his music are intimately bound up the one with the other. As Parry says:—[His method of working] ' was altogether an extraordinary contrast to the ways of earlier composers . . . Haydn appears to have been quite quiet and self-possessed when he was producing his music, and liked to be tidy

and neat and to have his best clothes on when he was at work on anything serious ; and Mozart wrote many of his works as quickly as most people would write an ordinary letter . . . and could quite well listen to, or take a share in, talking at the same time. But with Beethoven everything would be forgotten in the act of composition ; he would roam about the woods, humming, shouting and gesticulating ; time and engagements of no account so long as the first fervour and excitement lasted.' This shews us a little of the extraordinary way in which Beethoven gave us of *himself* ; composition to him was no light and easy matter, but a sort of spiritual conflict, at the end of which he would often be physically and mentally exhausted."

[The teacher might here say a word or two as to the difficulties of his early life ; how (partly owing to his deafness and partly to other causes) he developed strange contradictions in his character—a noble nature, capable of great tenderness and affection, encased in a crabbed and gnarled exterior ; how people of all kinds put up with his capricious behaviour, recognizing the real greatness of the man, notwithstanding his peculiarities. Instances of his outbursts of rough humour might be given, and the class could be shewn how these same outbursts come out in his music, often after passages of the greatest tenderness (*e.g.*, in the Finale of the 8th Symphony, the conclusion of the Scherzo of the 7th, etc.)—and so on. Biographical details, as was stated in Chapter V, should not, however, bulk *too* largely, and usually should be kept somewhat strictly within the limits demanded by the work or works about to be studied. As the present lesson deals with an early symphony, therefore, the later happenings of his life might well be reserved for another occasion.]

"Now I suppose that Beethoven's name is associated in most people's minds chiefly with his Sonatas for the piano, and perhaps with his Symphonies. And quite rightly ; for it is on such things that he has left the most permanent mark ; if he had written nothing else, he would have been one of the world's greatest masters. It is, then, a movement of one of his symphonies—to be exact, his first one—that I want to play to you to-day. I suppose, by the way, that you all know how many

symphonies he wrote? An examination candidate I heard of some time ago, on being asked that very question, replied 'Four; the *Eroica*, the *C minor*, the *Pastoral*, and the *Ninth*!' Well, notwithstanding her first emphatic declaration, this quaint person's answer does (unintentionally) discover for us the real fact that there are actually nine—'the Immortal Nine,' as they are frequently called.

"Beethoven did not begin this first symphony of his until he was about thirty years of age; by that time he had written the first ten of his pianoforte sonatas, besides several other works of considerable size. I suppose he delayed the tackling of a symphony till he had had experience with other kinds of writing, feeling that it was a matter of too much importance to be undertaken lightly or without due preparation.

"And then, when we compare it with some of these other early works, it is curiously less 'Beethovenish' than they are. (Perhaps some of you may like to try and find out some reason for this.) Listen, for example, to the opening theme of the first movement of the No. 1 Symphony:—



and then to the first subject of the 'Pathetic' Sonata, written a year earlier:—





“ The symphony theme is energetic, pointed and full of life, but cannot compare with that of the sonata in the fiery impetuosity so characteristic of Beethoven ; it is still influenced by the style of his predecessors, Haydn and Mozart, particularly Haydn—can’t you feel the pointedness and preciseness of it ?—which he was gradually throwing off in the sonatas.”*

[The teacher will find further striking illustrations of this fact if he compares the greater part of the slow movement with (for instance) the slow movement of Op. 7, or Op. 10, No. 3 ; or the themes of the Finale (*Allegro molto e vivace*), so Haydnesque in character and treatment, with the 1st and 2nd subjects of the last movement of Op. 2, No. 1, Beethoven’s very first piano sonata. Any of these illustrations would serve to drive home the fact that Beethoven was less *himself* in this symphony, delightful as it is, than in many of his earlier works in other departments of writing.]

“ Now I want you to try to remember these little tunes I am going to play you from the first movement of the symphony,† for they are the material out of which Beethoven makes the whole of his music grow. Listen to them carefully, and hum them or sing them after you’ve heard them ” :—

[Teacher plays and class afterwards sing :—

- (1) The theme given above (1st subject)—(its three limbs (a) (b) and (c) taken separately).

*It is presumed here that the class has heard some of the music of Haydn.

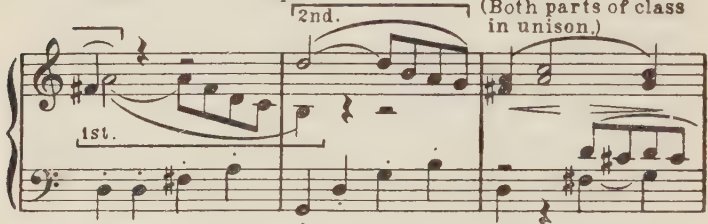
†It would be possible for the movement to be played straight through first, without comment, and for the music to be discussed afterwards ; or for the hearing of the whole to be reserved until *after* the lesson has been developed in the manner set forth in the following pages. In either case, the final stage should be a hearing or a re-hearing of the whole.

- (2) The second subject (bar 40 onwards). It would be worth while to divide the class into two halves, so as to get the answering effect of the strings and the wind-instruments, something as follows :—]

BEETHOVEN—Symphony (No.1.) in C.
2nd half of class.



(Teacher adds accompt.)



* * It will be noticed that the melody of this subject is given here an octave lower than it appears in the score, so as to bring it within the compass of the voice.

[This would probably be enough for one lesson, particularly if the teacher had spoken at all fully of Beethoven the *man*.]

A SECOND LESSON ON BEETHOVEN'S FIRST SYMPHONY.

"You will remember, I suspect, that we were talking last time about Beethoven and his first symphony; I wonder how

many of you can recollect the themes you sang with me, and how many of you have had the courage to try to write them down! Shall we sing them again? "

[Here the themes could be played by the teacher once more, the class joining in; or the class might be encouraged (the key-note having been given in each case) to sing them without the teacher's help.]

" Well, as I think I told you, it is from these little thoughts that most of the first movement of the symphony grows, somewhat in the way that a great tree grows from a tiny seedling. Now it is this fact that makes it a much more serious business to listen really well to a thing like a sonata or a symphony than to a song or a simple little piano piece like that one I expect most of you know :—



In the sonata or the symphony, you see, the composer doesn't as a rule give you a whole tune, from start to finish, straight away, as he does in a piece like the 'Chanson triste,' but instead gives you what—until you are used to his manner of doing things—sound like tantalizing *bits* of tune, something like those we have just been singing. He will perhaps throw two or three of these fragments at us, at the opening of his composition, as much as to say, 'Catch them and hold them fast in your minds, for they are the key to the whole business. Grasp them, and you'll have a chance of following me as I unfold my story; if you don't, everything else will be cloudy and obscure.'

" Well, now, let us get to our symphony itself; we shall see that Beethoven begins with a slow and dignified Introduction which gradually leads to the first of our tunes, at the opening of the first movement proper."

[In all probability the class will have already met with the word 'movement' in connexion with a musical work. If not, the teacher might explain its meaning, by comparing it to an act of a play, or a canto of a poem.]

"This is how the Introduction begins" :—

Adagio molto. BEETHOVEN—Symphony (No.1.) in C.

The musical score is for the beginning of the Introduction of Beethoven's Symphony No. 1 in C major. It is in 4/4 time and consists of two systems. The first system shows the piano (p) and forte piano (fp) dynamics. The second system shows a crescendo (cresc.) and a forte (f) dynamic, with a 'L.H.' (Left Hand) section and an '&c.' (and so on) marking.

"Listen as I go on with it." [Teacher plays as far as the opening of the *Allegro*.]

"Now the main part of the story commences; the little jumping figure sets off in this sprightly way :—

[Teacher plays first five bars.]

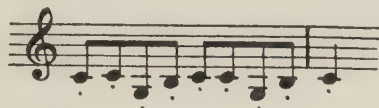
"Notice particularly the tiny bit at the end where it goes up to the top *Doh* :—

The musical notation shows a single melodic line in treble clef, consisting of five eighth notes ascending from C4 to G4, ending with a 'Doh' marking.

for that will become very important later on. Beethoven doesn't leave many stray-ends! Everything has its place and its value in his scheme. Now let us get to the end of this first theme; clap when you think we arrive there." [Plays as far as]—

The musical score is for the end of the first theme of Beethoven's Symphony No. 1 in C major. It is in 4/4 time and consists of two systems. The first system shows the piano (p) and forte piano (fp) dynamics. The second system shows a forte (f) dynamic.

“ But Beethoven doesn’t want to stop here altogether, so he continues in this happy vein for some little time ; you’ll doubtless notice that one particular bit of his first theme :—



crops up as he goes along.’

[Plays as far as the final chord prior to the entrance of the second subject.]

“ Now comes the second of his main themes, the one that is divided in that merry, conversational way between the various instruments of the orchestra. Sing it with me in the way you did last time, so that we get the effect of this answering of one part by another ” :—



[possibly continuing for 12 bars beyond this point, the class singing as far as the end of the extract on page 124.]

“ I shall now go on further, and I want you to keep your ears open for a wonderful little touch of real Beethoven that there is a few bars later on ; I wonder if you’ll hear what I refer to ! ”

[Plays on as far as the end of the bass melody formed upon the second theme, concluding—



[It is possible that some members of the class will have heard the sombre version of this second theme *in the bass*, entering '*pp*' after '*ff*,' thus :—



[If not, the teacher might allude to it, and possibly get the class also to *sing* the little Oboe tune that comes against it :—



as he plays the bass melody and the string-accompaniment.]

"Now let us hear how Beethoven finishes the first big division of his movement."

[Plays to the point four bars before the double-bar.]

"Here the first chapter of his story finishes ; he has introduced us to his principal characters, and we have had a glimpse at them, as it were, in their ordinary, everyday life. Soon we shall be called upon to follow them through some interesting adventures. Before we do so, however, let us have one more look at them as they are."

[Plays the *whole* of the exposition* straight through. The class might be encouraged to sing the themes as they occur.]

A THIRD LESSON ON THE SYMPHONY.

[It would, of course, depend upon the time usually allotted to the Appreciation lesson, and also upon the degree of advancement of the class, whether the following matter should be included

*The teacher is advised not to use the common technical terms yet ; at a later stage they will be appropriate.

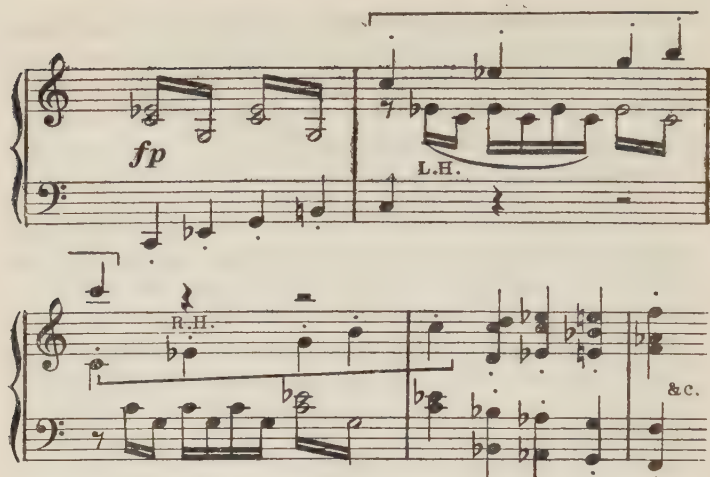
in the second lesson, or constitute a third. The teacher would obviously have to exercise his own judgment in the matter. If the latter course were followed, it might be well to preface the discussion of the remainder of the movement by playing again, without comment, the whole of the Introduction and the Exposition, as far as the double-bar.]

“ The next big division of a symphony movement is, to those who know how to listen with their ears wide open, usually the most exciting part of the whole thing, for here the composer takes those little ideas he started out with—or, at any rate, some of them—and begins to play with them just as an author plays with his characters, shewing us unexpected sides of their natures, and bringing out thoughts and feelings which we should hardly have anticipated. Let us see ; notice how Beethoven plunges them straight into their ‘ adventures ’ :—



[The teacher plays on for some bars, making much of the unexpected chord of A major at (x), and the timid entry of part of the first theme immediately afterwards.]

“ And so the matter goes on, until we hear—down in the bass and then up higher—that little rising bit of tune I told you to remember last time :—



"I think it was Schumann who once said that when Beethoven seemed to be saying least, we had to 'look out,' for just then he would be almost sure to surprise us with some wonderful stroke of genius. Well, that little bit of tune going up to the top *Doh* didn't seem of much account when we heard it first, did it? And yet here is Beethoven doing all sorts of beautiful and delightful things with it! Listen how he tosses it to and fro from one 'voice' of the orchestra to another:—

[Teacher plays on as far as the succeeding '*ff*.']

"Now let us go on; "

[Plays onwards from the last-named point as far—possibly—as the climax of the Development section, the octave E's prior to the 'lead' into the Recapitulation].

"Tell me anything that you've noticed, or anything that Beethoven has done that has interested you."

[In all probability many in the class will have heard the first fragment of the Principal theme—



being thrown from one instrument to another, now high up, now low down, at first softly, but gradually increasing to a *fortissimo*. The teacher might play this interesting passage again, especially from the point at which the bassoons begin in E flat major, answered by the oboes, the flutes, the 'cellos and basses, and the violins]—

(Strings.)

(Bassoons.) (Oboe.) (Flute.)

Wind

(Basses.) (Violin.)

&c.

“ A point we have to remember is that, during the whole of this ‘adventure’ section of the movement, the music has kept away from the original key in which it began—the key of C major. Now, however, Beethoven returns to it ; the period of wandering is over, and his principal characters ‘return home,’ so to speak. So we now have the first theme announced again in its first form, only ‘*ff*’ instead of ‘*p*’ ” :—

[Plays a few bars.]

“ Then, a little later, you will hear the second tune—the ‘conversational’ one, you remember ?—and you’ll find, in fact, that Beethoven gives us practically the *whole* of the first big division of his movement over again, thus making us feel that we are actually ‘at home’ once more after the experiences of his middle part.”

[The teacher might here play the Recapitulation alone, or precede it by the Development section.]

“ Now let us hear the movement right through ; you recollect the order of events ?—(i) Introduction ; (ii) the giving-out of

the principal themes ; (iii) the sudden plunge into the 'adventure' section ; (iv) the 'home-coming.' Keep your ears open and your minds alert."

[Plays whole movement.]

NOTE.—The teacher might, of course, allude to the fact of the *Coda* (last forty bars), if he felt it desirable, either by questioning the class as to anything they might possibly have noticed towards the end, or by speaking of it himself, and shewing its meaning. This would depend upon the advancement of the class, and the time at his disposal. It is far better for the pupils to get a good general impression of a work than to be cumbered with many details that are not of the first importance. It will be noticed that all technical terms have been scrupulously avoided in the course of the foregoing lesson ; it is a good plan always to reduce the use of these to a minimum, if for nothing else than to help the class to realize that the thing that matters is the *music*, not the labelling of its various incidents according to some prescribed plan. When, however, the musical facts themselves have become clear, the names usually given to the different sections of the movement will in all probability help materially to crystallize those facts in the pupil's minds. Thus, *after* the movement we have been discussing has been studied somewhat in the manner we have suggested, it would be a good idea for the teacher to draw a diagram of its plan upon the blackboard, thus :—

A.	B.	A2.
<i>Exposition.</i>	<i>Development.</i>	<i>Recapitulation.</i>
(Appearance of the principal characters on the scene), i.e., <i>Theme No. 1</i> (in key of piece) <i>Theme No. 2</i> (in another key)	(Their period of 'adventure'), i.e., shewing the principal themes in many changed forms, by means of which their feeling and character alter from moment to moment. (Key of piece not used.)	(Their 'home-coming'), i.e., <i>Theme No. 1</i> (in key of piece) <i>Theme No. 2</i> (in key of piece) —both of these usually set forth much in the same way as at first. <i>Coda</i> (an extra bit added to make a satisfactory termination or climax).

The study of the first movement of this symphony of Beethoven might, of course, be followed by the hearing, in a similar way, of the remaining portions of the work. Or it might interest the class to hear a little about the orchestra in Beethoven's day. A talk upon the various instruments would be quite possible if Gramophone records of their tone-qualities were available.*

CHAPTER XV.

5.—A FIRST LESSON ON A FUGUE OF BACH.†

“To-day we are going to do some really hard listening, so it will be necessary for you to put every ounce of ear-attention that you can into the music you are about to hear, for I am intending to play you a fugue of Bach. Now the very thought of a fugue calls up very varied kinds of feelings in people; some would be inclined to fly from the room at the mention of the word; others might adopt an attitude of patient resignation and pose as martyrs; while again a few would brace themselves for a real exercise of their faculties, and probably end by enjoying themselves hugely.

“Now, of course, there are fugues *and* fugues; some, on the one hand, are indeed a weariness of the flesh to listen to—dull, ‘un-comforting’ things, very cleverly put together perhaps, but lacking the breath of real life, like the army in the valley of dry bones in Ezekiel’s vision. But, on the other hand, there are fugues instinct with vitality and full of poetry. Have you ever listened to a great choral work—it may have been an oratorio of old Handel—and noticed the grandeur, producible to the same extent in no other way, of the entry of the different voices one after another in some mighty outburst of praise? Can you not recall the sense of *multitude* given by this particular form of writing? Go and hear the last chorus in ‘Messiah’ at the very next opportunity, and see if you cannot realize a little of what I mean.

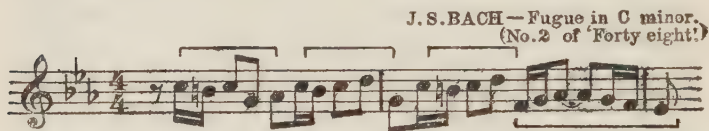
*These can be obtained from the Gramophone Co., Ltd. (H.M.V.)

†A lesson to a class of older children, or to adults with little or no technical knowledge.

"Well now, of all writers of fugues, I suppose Johann Sebastian Bach is the best-known—at any rate, by name.* And, certainly, I suppose he has more fine examples of this form of composition to his credit than any other composer. Some of you may already be familiar with the so-called 'Forty-eight' Preludes and Fugues of Bach, originally written for the clavi-chord (one of the ancestors of the modern pianoforte). It is one of these I am going to play and talk to you about.†

"Our first task, then, will be to find out the kind of listening we have got to do when we are to hear a fugue; what are we to look out for, so to speak?

"The main point we have to grasp is that it is necessary to be extraordinarily attentive and mentally alert *at the very outset*, for what the composer has to say then is in a special sense the clue to the rest; more than any other kind of composition, a fugue grows out of a comparatively short fragment of tune which—fortunately for us—is played or sung without anything to hide its identity. For example: in the fugue I have chosen for to-day Bach starts off like this:—



"Let us try to get its rhythm clearly in our minds and then memorize it; you will notice that one little 'shape'—



is given out three times, and is then joined to a final bit—



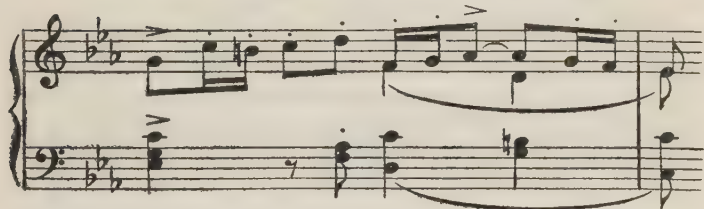
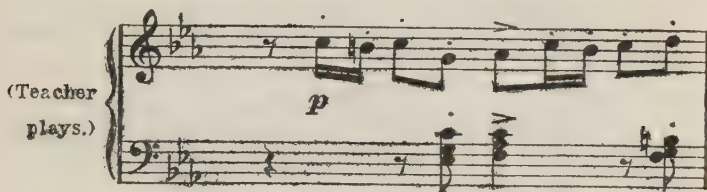
"Now tap these, and when you have got them firmly fixed in your thoughts we will sing the whole phrase, or *Subject*, as it is called.

*Possibly a few biographical details might be introduced here, or certain home-reading suggested.

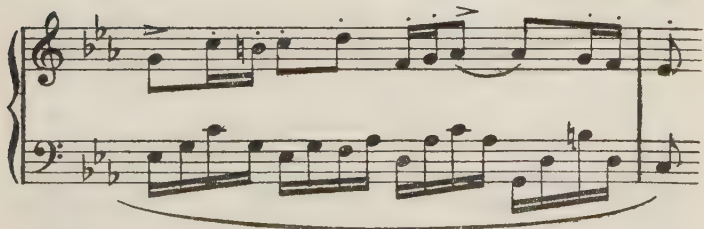
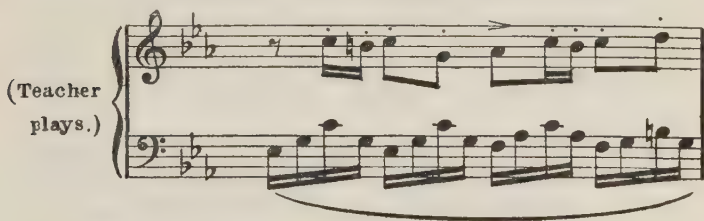
†Fugue in C minor, Book I, No. 2.

[Class taps first the two separate rhythms, then the whole theme, finally singing it.]

“Now in a fugue, unlike many other compositions, the main theme is not accompanied by chords like this, for example :



neither does the composer put some kind of an accompaniment underneath it in this way :—



but, as soon as it has been announced by one ‘voice’* alone,

*It should be explained to the class that the word ‘voice’ may refer to an actual vocal part or to a melodic line played on the piano or any other instrument.

another voice takes it up at a different pitch, while the first sings *another tune* against it. Try to listen for this new tune as I play the two together :—

(Teacher plays.)

(pp)

(f)

[The teacher might possibly ask the class to tap the rhythm of the new melody, and afterwards divide the class into two portions, the one to tap or sing the original subject, and the other the counter-theme.]

“ Presently you will find that a third voice joins in the fray ; try to tell me whether you heard it as a top voice, a middle voice, or a bass :—

(Teacher plays bars 7-9 of Fugue)

(pp)

(f)

and did you hear the companion tune anywhere? If so, where? And what was the first voice doing?*

[The teacher should then play the passage once more, with the three parts carefully distinguished by different qualities of tone, as suggested by the 'f' and the 'pp,' or even play each 'tune' separately.]

"Now you see what it is that made the wag declare that a fugue was 'a composition in which the voices one by one come in, and the listeners one by one go out'! Only, you will agree with me, probably, that in a fugue such as this, the likelihood of the latter part of his remark arising is not very great!

"Well, having done two important pieces of memorization, that is, having got the main subject of the fugue, and also its 'companion' theme,† well into our minds, we can safely go ahead with some probability of not getting lost in our listening to the whole composition. However, we will try still further to prepare the way. If you think of a public building of some size and importance, you will at once call up in imagination a more or less dignified structure rising to some height, with perhaps a spacious hall on the ground floor, connected by means of stairways with the floors above, however many of these there may be. Well, in a sense, a fugue may be likened to such a building, for it, too, has its ground floor and its upper rooms, and also its stairways from storey to storey. Let us see what I mean. We might consider the first part of the fugue (that is, the part occupied by the giving out for the first time of the main theme by each voice in turn) as the 'ground floor.' Listen as I play:—

[Teacher plays from the beginning of the fugue as far as the first beat of bar 9.]

"What does the composer do next? He intends to exploit his theme, to bring it in at various stages of the composition at different pitches and in different keys, some higher and some lower than the original one; sometimes in a major mode and

*The teacher would draw from these answers the important fact that, in a Fugue, all the voices are in reality singing 'tunes.'

†As a matter of fact, the old theorists and writers on music used to call the subject *dux*, or leader, and the counter-subject *comes*, or companion.

sometimes in a minor one. Now these entries of the subject we can think of as the various 'landings' in his building; but it will be necessary to *pass* from one to another of these landings; so he constructs 'stairways' for the purpose. Here is the first:—

[Teacher plays bars 9 to 11 (first beat).]

"Now notice the first 'landing'; you will hear, as I play, the whole of his main theme—this time rather brighter in feeling, since it is in a major mode:—

[Plays bars 11 to 13 (first beat).]

"It is possible that you may have seen, in a building such as I have been picturing to you, some little piece of decoration—it may be, some delicate *arabesque* or graceful tendril—which has been a feature of (shall we say?) the hall on the ground-floor—continued along the stairway. Well, Bach does a similar kind of thing in this fugue; listen to the passage I played a moment or two ago:—

[Plays again bars 9 to 11 (first beat).]

"Do you recognize the little pattern with which the subject began being carried out until we reach the next 'landing'?"



[The teacher will doubtless notice that *two* patterns are thus carried out in this Episode, viz., the one just mentioned and the descending scale that forms the beginning of the counter-subject. Let him compare the bass of bars 9 to 11 with the first half of bar 3 (left-hand part). It would probably be unwise, however, to burden the class with this; it would in most cases be enough for them to recognize the fragment from the subject.]

"I will now play the rest of the fugue to you; and I want you to take particular notice of each entry of the subject—that is, of our arrival at a new 'landing.' Put up your hands each time you think that moment has arrived, and put them down again whenever you think we are passing along a 'stairway'":—

[Teacher plays to the end of the fugue. At its conclusion he might ask the class what they had noticed—if, for example, they thought the same little design had

been carried out along all the 'stairways,' or if any other had been so used. He will himself have realized that the second Episode (bars 13 to 15) is derived mainly from the initial scale-figure of the counter-subject, taken in a rising instead of a falling direction; also that that same figure is again much in evidence in bars 22 to 26. But we would caution him against the temptation to bring *all* these matters to the notice of the class—at any rate, in one lesson. The great aim should be to make the main outlines of the composition clear, so that the pupils may to some extent see what it is that the composer is trying to do. The rest will follow in the course of time, as they gain more experience. He will also have observed, in all probability, that we have tried to shew him in this sketch-lesson that it is possible to present what is by common consent regarded as the most technical form of composition, *without the use of any technical terms whatsoever* (unless the word 'subject' can be classified under that heading).]

"Now, before we leave this fugue of Bach for the time being, I want you to listen while I play it straight through once again. I wonder whether you feel, from what you have already heard, that it is—according to the popular idea of fugues—dry, and dull, and uninteresting. You needn't *tell* me what you think, unless you specially want to; but just hear it a second time, trying to follow old Bach closely as he builds up the whole from the gentle, daintily-moving theme with which it begins."

[Teacher plays the whole fugue.]

N.B.—The reader will of course understand that the foregoing outline lesson does not pretend to be more than a first introduction to the idea of a Fugue. As a consequence, it has been based upon one of the simplest of the 'Forty-eight,' in which the more elaborate devices of *Stretto*, of Diminution, Augmentation, etc., do not appear. Such complexities would naturally be out of place at this elementary stage.

CHAPTER XVI.

6.—A LESSON UPON TWO PIECES BY DEBUSSY.*

“ ‘ It benefits me more to watch a sunrise than to listen to a symphony . . . take counsel from the passing breezes, which tell the history of the world to those who listen.’ That is what one of the most remarkable of modern composers, Claude Achille Debussy, is reported once to have said, and the saying just gives us some little clue to the sort of thing we shall find in his music.

“ You may ask, ‘ How ? What have the passing breezes to do with the writing of music ? An Æolian harp is *not yet* an instrument of the modern orchestral ! ’ True ; and yet this thought of the ‘ passing breeze ’ suggests to us, if we reflect a little, that Debussy was influenced very strongly by Nature, that he listened, with that very special kind of hearing he possessed, to the sounds all around him, sounds which most of us do not hear, or which—if we do hear them at all—leave very little impression upon our mind or our feelings.

“ Let us look a little closer into the matter ; take any list of Debussy’s compositions, and what do we find ? Well, we find first that nearly all his pieces are of the kind which we have, in a previous lesson, called *pictorial*—that is to say, they are pieces intended to conjure up in our minds the idea of Nature in one of her many moods, or to suggest to us some poetical thought which might have been expressed in words, or on the canvas of a picture.

“ Listen to these titles :—‘ Reflections in the water,’ ‘ Footsteps in the snow,’ ‘ The wind on the plain,’ ‘ Gardens in the rain,’ ‘ What the West-wind saw,’ ‘ The submerged cathedral,’ ‘ The dance of Puck,’ ‘ The maid with the flaxen hair,’ etc., and you’ll see a little of what I mean.

“ Now, what sort of music is this which Debussy has written to illustrate all these very fanciful ideas ? The first thing

*A lesson for a class of older pupils, who have heard some of the standard Classics.

" Instead, Debussy seems to delight in surrounding us with an atmosphere of vagueness—subtle and novel harmonies succeeding one another in a way of their own, over which there float occasional (and often tantalizing) fragments of melody that come and go without ever being carried on or developed at any length.

" Listen to these bars from his ' Des Pas sur la Neige ' (' Foot-steps in the snow ') :—

DEBUSSY—' Des pas sur la neige'.

Sadly and slowly.

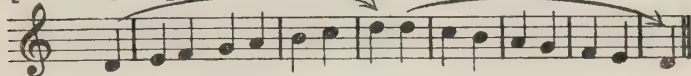
The musical score is for Debussy's 'Des pas sur la neige'. It is written for piano in 4/4 time, with a key signature of one flat (B-flat). The tempo/mood is 'Sadly and slowly.' The score consists of two systems. The first system has two staves: the upper staff is for the right hand and the lower for the left hand. The right hand starts with a whole note B-flat, followed by a half note A-flat, and then a half note G. The left hand starts with a half note F, followed by a half note E-flat, and then a half note D. There are triplets in both hands. The second system continues the melody and accompaniment. The first system ends with a *p* (piano) dynamic. The second system starts with a *pp* (pianissimo) dynamic. The second system ends with a *piu p* (pianissimo) dynamic and '&c.' (and so on).

" Some one has said that Debussy's music is so . . . *intimate* that you like it or not, as the case may be, according to the way you yourself may be built. And there is some truth in the statement. But what it is necessary for us to remember is that we have to *approach* it in a very different way from the way in which we should approach a Bach fugue or a Beethoven sonata. It's something like this, I think ; in the Bach fugue or the Beethoven sonata we see a great mind at work driving the music along (so to speak) to a clear and definite end, as it were a giant bending great forces to his will ; while we see, in the case of Debussy, a sensitive nature yielding itself up to a series of impressions from without, from the world of Nature, and then translating them, as they come to him, into original and fascinating combinations of sound and rhythm.

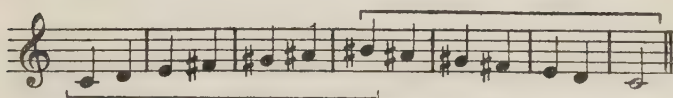
" Another thing we must notice when we think of the different character of Debussy's music from that of the earlier men, is that his ' melody ' and his harmonies are often built upon other

scales than those most of us have been familiar with all our lives—the major and the minor. He sometimes ‘harks back’ to the old Modes of medieval times, of which this is one specimen among several :—

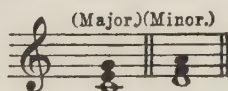
[Teacher plays.]



and he is very partial to a peculiar kind of scale which—even if he were not the first to use it—he was certainly the first to make part and parcel of his general scheme :—



“ It is a scale, you will notice, in which there are no semitones at all, and it is called the ‘whole-tone’ scale. “I don’t know whether you like it, or not ; but Debussy evidently thought he did, and introduces it over and over again, in all sorts of places, and in many different kinds of pieces—so frequently, indeed, that some of us at least get terribly tired of it at times. You see, the fact of all the sounds being at the same distance from one another makes it very monotonous to listen to, and, of course (as you will realize if you examine the scale carefully), what you know as the major and minor triads, *e.g.*,



can’t occur at all, and all the triads made from it are necessarily what musicians call ‘augmented’ ones :—



“ Here is an instance of the use of this form of scale in one of Debussy’s *Préludes* :—

[Teacher plays.] *Moderato.* DEBUSSY—'Voiles'. *pp* &c.

"One other point; Debussy is very fond of writing chords which may sound to some of you as if they had a number of 'extra notes' in them. Listen:—

With a calm depth. DEBUSSY—'La Cathédrale engloutie'. *pp* &c.

"Well, he himself said that 'while serving as a young man on garrison duty, he took great delight in listening to the overtones of bugles and of the bells of a convent'* near to where he was stationed. Now, it is difficult, as perhaps some of you may have found out, to fix the exact pitch of a big bell with your ear; there seem to be (as there really are) so many other sounds—'overtones,' as they are called—clashing and clanging against what we imagine is the principal one, that there is an effect of blur or jangle—not unpleasant, perhaps, but producing a sort of vagueness or indefiniteness. Debussy was very captivated by these 'overtones,' and we may trace the presence of 'extra notes' in many of his chords to the desire to reproduce that very kind of vagueness I have just mentioned.

*Music: "An Art and a Language"—Walter A. Spalding.

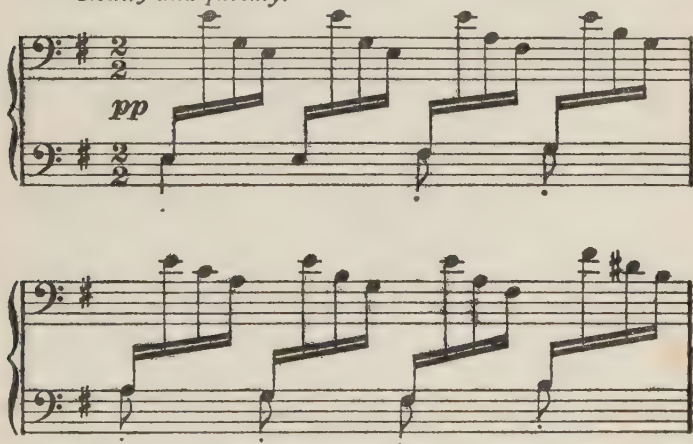
“ Now let us hear two pieces straight through ; the first shall be one he calls ‘ Clair de lune ’ (Moonlight), from his ‘ Suite Bergamasque.’ In this we can trace rather more of actual melody than in most of Debussy’s compositions ; it is really a dreamy little tone-picture based upon two main ideas :—

[Teacher plays the first eight or nine bars, and then bars 27–30, after which the piece should be played throughout.]

“ The second example shall be his ‘ Jardins sous la pluie ’ (Gardens under the rain). In this a ceaseless flow of semiquavers (or, later, of triplets of quavers) supports a constantly repeated figure, first heard in the bass :—

[Teacher plays.]
Neatly and quickly.

DEBUSSY—‘ Jardins sous la pluie.’



“ A climax is reached at a *forte* in the middle of the piece, after a series of chords formed upon the whole-tone scale :—

[Teacher plays bars 64–71.]

and then quiet reigns for a fairly long period, murmuring triplets in the left-hand part accompanying a broken and fragmentary 'tune' in the right hand,

[Teacher plays bars 75-78.]

until the music rises in strength once more, and reaches its final climax at the very end, with the original 'figure' given out *fortissimo*."

[Teacher plays the whole piece.*]

*There is a gramophone record of the work issued by the Gramophone Co., Ltd. (H.M.V.).

LIST OF MUSIC SUITABLE FOR APPRECIATION CLASSES.

1. This list does not, it need hardly be said, profess to be by any means exhaustive, but it contains a number of works which have been proved valuable for the kind of teaching that has been outlined in the present volume.
2. The pieces named in the following groups are in almost all cases (i) Pianoforte solos or duets ; (ii) Adaptations of orchestral (or other) works for the pianoforte ; (iii) Gramophone records. A few compositions for which the assistance of one or more string-players is necessary are given in a separate group.
3. It will be noticed that the various works are not classified under 'Form' headings (such as Ternary Form, Rondo form, Sonata Form, Variations, etc.) ; a comprehensive list of pieces arranged upon that plan has already been published by the author of the present volume in his *Music and its Appreciation*, to which the reader is referred for assistance in this respect.
4. A large number of pieces suitable for work with quite young children will be found in *Music in the Kindergarten and Lower Forms*, by Lilian E. Bucke (Joseph Williams, Ltd.).

GROUP I. Pieces of an imaginative or 'pictorial' nature.

Composer.	Title of Work.					Publisher.
AUSTIN, ERNEST—						
Music Appreciation Series (Book IV)	Larway	
BARMOTIN, S.—						
Chant d'automne (Educational Series of Russian Music)	Chester	
BORODIN, A.—						
Petite Suite	Joseph Williams	
BRIDGE, FRANK—						
Three Miniature Pastorals	} Winthrop Rogers	
Three Sketches		
Four Characteristic pieces		
Three Improvisations		
CARROLL, WALTER—						
Forest Fancies	} Forsyth Bros.	
Sea Idylls		
In Summer Seas		

<i>Composer.</i>	<i>Title of Work.</i>	<i>Publisher.</i>
CUI, CÉSAR—		
	'Valse lente' and 'Au berceau' (from Seven Russian pieces)	Joseph Williams
DAQUIN, LOUIS—		
	Le Coucou	Joseph Williams
DEBUSSY, CLAUDE—		
	Children's Corner Suite	Durand
	Suite Bergamasque	Fromont
	Images	Durand
	Préludes (especially 'La fille aux cheveux de lin,' and 'Minstrels')	Durand
	Jardins sous la pluie	
	La Cathédrale engloutie	
DRIVER, PERCIVAL—		
	Rustic Suite	Joseph Williams
	Four Sketches	Anglo-French
DUNHILL, THOMAS—		
	Three Characteristic pieces	Anglo-French
FARJEON, HARRY—		
	Pictures from Greece	Augener
	Musical Sketch-book	"
FRANCK, CÉSAR—		
	Les plaintes d'une poupée	Schott
GARDINER, BALFOUR—		
	Noël	Forsyth Bros.
	London Bridge	
GERMAN, EDWARD—		
	Music to Henry VIII	Novello
	Gipsy Suite	
GRAINGER, PERCY—		
	Londonderry Air	Schott
	Mock Morris	
	Shepherd's Hey	
GRIEG, EDVARD—		
	Lyrische Stücken, Op. 12, Op. 38, Op. 43	Peters
	Norwegian Bridal March, Op. 19, No. 2	"
	Peer Gynt Suite, Op. 46. (Also as Duet)	"
	Notturmo, Op. 54, No. 4	"
	March of the Dwarfs, Op. 54, No. 3	"
GROVLEZ, GABRIEL—		
	L'almanach aux images	Augener
HOLLAND, RUBY—		
	Sprite	Anglo-French
	Five little pictures	"
IRELAND, JOHN—		
	Chelsea Reach	Augener
	Island Spell	"
	The darkened valley	"
	Ragamuffin	"
LEE, E. MARKHAM—		
	A Highland Story	Anglo-French

<i>Composer.</i>	<i>Title of Work.</i>					<i>Publisher.</i>
LIADOV, A.—	Petite Valse (from Seven Russian pieces) ...					Joseph Williams
LISZT, FRANZ—	Waldesrauschen					Augener
LIVENS, LEO—	Lunar Rainbow					Anglo-French
MACDOWELL, EDWARD—	Woodland Sketches, Op. 51					Elkin
	Sea Pieces, Op. 55					"
	New England Idylls, Op. 62					"
	Forgotten Fairy-tales					"
	Four poems (including 'The Eagle')					"
MACKENZIE, A. C.—	Incidental music to "The Little Minister" ...					Novello
McEWEN, HEDWIG—	Five easy Sketches					Anglo-French
MOUSSORGSKY, MODESTE	'Tableaux d'exposition'					Augener
PACHULSKI, H.—	The Play-box					
PALMGREN, SELIM—	Finnish Lullaby					Chester
	Night in May					Augener
	The Sea					Chester
PARK, MOOR	Four Lyrics (including 'A song of the North') ...					Anglo-French
PARRY, C. HUBERT—	Shulebrede Tunes					Augener
POLDINI, EDWARD—	Marionettes					Ricordi
	Walzerbuch (Vols. 1 and 2)					Bosworth
QUILTER, ROGER—	Children's Overture					Winthrop Rogers
RÉBIKOFF, W.—	Autumn Thoughts					Joseph Williams
	Mood Sketches					Lengnick
	Silhouettes					Joseph Williams
ROWLEY, ALEC—	Georgian Suite					Winthrop Rogers
SCHMITT, FLORENT—	Musiques intimes					Mathot (Paris)
SCHUBERT, FRANZ—	Rosamunde (Entr'actes and Ballet-music)-(duet)					
SCHUMANN, ROBERT—	Album for the Young					Joseph Williams
	Kinderscenen					Joseph Williams
	Fantasiestücke					Joseph Williams
	Vogel als Prophet, etc.					
SCOTT, CYRIL—	Waterwagtail					Elkin

<i>Composer.</i>	<i>Title of Work.</i>	<i>Publisher.</i>
STERNDALÉ-BENNETT, WILLIAM—		
The Lake, the Millstream, and the Fountain		Joseph Williams
SWINSTEAD, FELIX—		
Four Album-leaves	Anglo-French
Seven Preludes	Ricordi
TAYLOR, COLIN		
The Crescent Moon (suite)	} Lengnick
A Morning Song	
TSCHAIKOWSKI, PETER ILITSCH—		
Nut-cracker Suite (Casse-Noisette)	Augener

GROUP II. The Dances of the Suite.

The following list contains what are perhaps the simplest examples of the Suites of Bach, Handel, and other older writers—simplest, that is to say, as regards the comprehension of the listener. Some of them might well be played to comparatively young children, especially those marked with an asterisk; none of them would, we think, be found too deep or abstruse for pupils in the middle forms of a school to appreciate. In any case, however, it is obvious that the teacher must exercise his own judgment in this matter.

In passing, it may be said that, as a rule, the Handel movements will be found easier for the pupils to listen to than those of Bach, to which they might well form an introduction. The Handel pieces themselves might be preceded by those of Purcell, and even by some of the easier examples of Couperin and Scarlatti.

BACH, JOHANN SEBASTIAN—

Partitas.

- No. 1 in B flat major (the whole).
- Rondeau and Caprice from No. 2 in C minor.
- Burlesca and Scherzo from No. 3 in A minor.
- Minuet and Gigue from No. 4 in D major.
- Courante from No. 5 in G major.
- Air from No. 6 in E minor.

English Suites.

- Two Bourrées from No. 1 in A major.
- Two Bourrées from No. 2 in A minor.
- *Two Gavottes from No. 3 in G minor.
- Two Minuets and Gigue from No. 4 in F major.
- Sarabande, two Passepieds, and Gigue from No. 5 in E minor.
- Two Gavottes from No. 6 in D minor.

French Suites.

- Sarabande and two Minuets from No. 1 in D minor.
 Courante, Air and Minuet from No. 2 in C minor.
 Anglaise, Minuet and Trio, and Gigue from No. 3 in B minor.
 Gavotte, Minuet, Air and Gigue from No. 4 in E flat major.
 Allemande, Courante, *Gavotte, Bourrée and Gigue from No. 5 in G major.
 Gavotte, Polonaise, Minuet and Bourrée from No. 6 in E major.

Other Movements.

- *Minuet in G major from 'Anna Magdalena's Book,'
 *Polonaise in G major, and several small pieces, to be found in 'First lessons in Bach,' edited by Walter Carroll (Forsyth Bros.)
 Sarabande and Minuet from Suite 6 in 'Præludien, Fugen and Suiten,' (Peters 214).
 Bourrée and two Minuets from Suite 7, (Peters 214).
 Bourrée from Suite 8, (Peters 214).

COUPERIN, FRANÇOIS—

- 'Pièces de Clavecin' (4 vols.) Edited by Brahms and Chrysander (Augener).
 (Vol. 1 contains some delightful pieces, notably 'La Fleurie' and 'Les Vendangeuses,' and Vol. 3 includes 'Le Rossignol en amour,' 'Les petits moulins à vent' and 'Le Tic-toc-choc.'

HANDEL, GEORGE FREDERICK—

Harpsichord Suites.

- Gigue from No. 1 in A.
 Allegro from No. 2 in F.
 Courante from No. 3 in D minor.
 Sarabande and Gigue from No. 4 in E minor.
 *Air and Variations ('The Harmonious Blacksmith') from No. 5 in E major.
 Gigue from No. 6 in F sharp minor.
 Sarabande and Gigue from No. 7 in G minor.
 Gigue from No. 9 in G minor.
 Allemande and Gigue from No. 10 in D minor.
 Suite No. 11 in D minor (the whole).
 Courante and Gigue from No. 12 in E minor.
 Courante from No. 13 in B flat major.
 Courante and Gigue from No. 14 in G major.
 Courante, Sarabande and Gigue from No. 15 in D minor.
 Suite No. 16 in G minor (the whole).

Other Movements.

- Air and Variations in B flat major, Fantasia in C major, and Two Minuets in F major (Peters 4c.).
 *Bourrée (Water Music).
 *Minuet from 'Samson.'

PURCELL, HENRY.

- *Suite in G major (No. 1).
 Several pieces included in 'Old English Masters,' edited by Thos. Dunhill (Joseph Williams).
 Dance-movements in 'The Fairy Queen' (Novello).

SCARLATTI, DOMENICO—

Fifty Harpsichord Lessons, especially Nos. 1, 4, 12, 26, 28, and 38 (Augener).

N.B.—A larger collection, containing more than 500 pieces, and including most of the above, is that edited by Alessandro Longo, and published by Ricordi.

GROUP III. Minuets (other than those included in Group II).

In addition to numerous examples to be found in the piano-forte sonatas, the quartets and the symphonies of Haydn, Mozart and Beethoven, the following will be found useful. The initial (G) indicates that a composition can be obtained as a Gramophone record.

BOCCHERINI, LUIGI—

Minuet in A. (G)

BEETHOVEN—

Six Minuets.

MOSZKOWSKI, MORITZ—

Minuet in G major *Augener*

MOZART—

Minuet from 'Don Giovanni.'

Minuet from Divertimento in D major. (G)

Minuet and Trio from String Quartet in D major. (G)

PADEREWSKI, IGNAZ—

Minuet in G major *Ashdown*

SCHUBERT—

Minuet from Quartet in A minor. (G)

SCOTT, CYRIL—

Minuet from Suite in the Ancient Style ... *Forsyth Bros.*

GROUP IV. Gavottes and other classic dances not mentioned in Group II.

ARNE, THOMAS—

Gavotte from 5th Sonata, (Dunhill's 'Old English Masters') *Joseph Williams*

BACH—

Gavotte in E for violin. (G)

Gavotte in B minor for violin.*

Two Gavottes from Orchestral Suite in

D major, (arranged by A. M. Henderson) *Bayley and Ferguson*

Other dances in the same volume... .. " "

*This is in reality a Bourrée : the title Gavotte is a misnomer.

- D'ALBERT, E.—
 Gavotte and Musette from Suite in D minor
 (Op. 1) *Lengnick*
- GRÉTRY, ANDRÉ—
 Gavotte. (G)
- GRIEG, EDVARD—
 Gavotte and Rigaudon from 'Holberg's Suite' ... *Peters*
- MOZART—
 Ballet-music from 'Idomeneo.'
- RAMEAU, JEAN P.—
 Gavotte and variations. (G)
- SCARLATTI, DOMENICO—
 Gavotte in D minor *Ricordi*
 Also several Gavottes by various composers,
 included in 'Gavotte Album' ... *Joseph Williams*

GROUP V. Marches.

Besides several good examples in Somervell's 'March and Dance Album' (Boosey & Co.), the following are useful:—

- BERLIOZ, HECTOR—
 Hungarian March from 'Faust.'
- ELGAR—
 'Pomp and Circumstance' } *Novello*
 'Wand of Youth' (2nd Suite) }
- GLINKA, MICHAEL—
 'Marche miniature.'
- MENDELSSOHN—
 Wedding March from 'Midsummer Night's Dream.'
 'War March of the Priests' (Athalie) ... *Joseph Williams*
- POLDINI, E.—
 'Marche mignonne' *Bosworth*
- SCHUBERT—
 Military Marches—duet *Joseph Williams*
- WAGNER—
 'Tannhäuser.'

GROUP VI. Sonatas for the Pianoforte.

As a copious list of sonata movements is given in the author's *Music and its Appreciation*, and as most teachers are familiar with the pianoforte sonatas of Beethoven, Mozart and Haydn, the present group contains only sonatas written *since* the time

of Beethoven.* As a whole, they require considerable technical powers on the part of the player.

N.B.—The works here enumerated are given in alphabetical order as regards their composers' names, not in chronological order. They are mostly suitable for advanced classes. Those marked ‡ are of a simpler nature.

ALBANESI, CARLO—

Sonata in F	...	...	...	...	...	...	<i>Simrock</i>
Sonata in E	...	...	...	...	...	...	<i>Ricordi</i>

BRAHMS, JOHANNES—

Sonata in C major (Op. 1)	} <i>Simrock</i>
Sonata in F sharp minor (Op. 2)	...	...	...
Sonata in F minor (Op. 5)	...	...	...

CHOPIN, FRÉDÉRIC—

Sonata in B flat minor (Op. 35).
Sonata in B minor (Op. 58).

DALE, BENJAMIN—

Sonata in D minor	<i>Novello</i>
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FARJEON, HARRY—

Sonatina in B flat‡	<i>Augener</i>
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GLAZOUNOW, ALEX.—

Sonata in B flat minor (Op. 24)	<i>Belaïeff</i>
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GRIEG, EDVARD—

Sonata in E minor (Op. 7)‡	<i>Peters</i>
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MACDOWELL, EDWARD—

Sonata Tragica (Op. 45)	} <i>Breitkopf</i>
Sonata Eroica (Op. 50)	

McEWEN, J. B.—

Sonatina in G minor.‡	<i>Anglo-French</i>
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RAVEL, MAURICE—

Sonata in F sharp minor.‡	<i>Durand</i>
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SCRIABIN, A.—

Sonata in F minor (Op. 6)	} <i>Belaïeff</i>
Sonata in F sharp minor (Op. 23)	

SCHUMANN, ROBERT—

Sonata in G minor (Op. 22).

WEBER, C. MARIA VON—

Sonata in C major.
Sonata in A flat major.

N.B.—The teacher will doubtless remember that many works entitled Sonatas, prior to the time of Haydn and Mozart, are not sonatas in the usual acceptance of the term (*see Music and its Appreciation—* Chapters 7 and 11). This is notably the case in regard to Domenico Scarlatti and even Bach and Haudel, who often used the expression

*The teacher, when using the sonatas of Haydn and Mozart, should make careful choice of the *best* movements of these works. It is necessary to remember that a few movements do not represent these great masters altogether worthily.

interchangeably with others, such as Concerto, Symphony and Overture. One or two sonatas with features in common with those of later date, and of distinct musical interest, are those of Thomas Arne (1710-1778) in B flat major (No. 5)†, G minor (No. 6)†, and A major (No. 7)†; movements of which are to found in "Old English Masters," Book 2, edited by Thos. Dunhill (Joseph Williams).

GROUP VII. Miscellaneous works.

The majority of these are orchestral works, of which there are gramophone records to be had. In most cases arrangements can also be obtained for either pianoforte solo or pianoforte duet, and the teacher is urged, where possible, to use these—either in lieu of or in addition to the gramophone version. Especially should this be the case, whenever the services of one or more members of the class can be obtained to help in the performance of any particular work. The Symphonies of Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Franck, Dvořák, Tschaikowsky and Elgar are published as pianoforte duets, and are exceptionally useful in that form.

<i>Composer.</i>	<i>Title of Work.</i>	<i>Gramophone Record* or Publisher.</i>
BACH, J. S.—		
	Concerto in D minor, for two violins	<i>H.M.V.</i>
	Brandenburg Concerto (No. 3) in G.	<i>H.M.V.</i>
	Italian Concerto	<i>H.M.V.</i>
	<i>(Also published for P.F. solo by Joseph Williams.)</i>	
	Fugue in E minor	<i>H.M.V. (Harpsichord record)</i>
	Fugue in D minor	<i>H.M.V. (Harpsichord record)</i>
	Prelude in E flat	<i>H.M.V. (Harpsichord record)</i>
BEETHOVEN, L. VAN—		
	Pianoforte Concerto in E flat (No. 5)	<i>H.M.V.</i>
	Symphony (No. 3) in E flat (Eroica)	<i>Co.</i>
	Symphony (No. 5) in C minor	<i>H.M.V.</i>
	Symphony (No. 7) in A	<i>Col.</i>
	Overture 'Egmont'	<i>H.M.V. and Col.</i>
	Overture 'Leonora' No. 3	
	Overture 'Coriolan'	
	<i>(N.B.—All the Beethoven Symphonies and Overtures can be obtained for pianoforte solo or duet in the Peters edition.)</i>	
BORODIN, ALEXANDER—		
	Overture, "Prince Igor"	<i>H.M.V.</i>
	<i>(Also published for Pianoforte duet).</i>	
BRAHMS, JOHANNES—		
	Hungarian Dances (2 Books)	<i>Joseph Williams</i>
	Waltzes (Pianoforte solo or duet)	

*H.M.V. = "His Master's Voice" record (Gramophone Co., Ltd.).

Col. = The Columbia Gramophone Co., Ltd.

Voc. = "Vocalion" record (Æolian Co., Ltd.).

(Some of the records in this list are, unfortunately, somewhat seriously 'cut' in places.)

Composer.	Title of Work.	Gramophone Record or Publisher.	
DEBUSSY, CLAUDE—			
‘L’Après-midi d’un faune’ (tone-poem) ¹	Voc.	
‘Jardins sous la pluie’	} H.M.V.	
‘Minstrels’		
‘En Bateau’ and ‘Ballet’		
DUKAS, PAUL—			
‘L’apprenti sorcier’	H.M.V. and Col.	
DVOŘÁK, ANTONIN—			
Symphony in E minor (‘New World’)	H.M.V.	
(Also for Pianoforte duet)			
Symphony in G major (No. 4), pianoforte duet	Novello	
Slavonic dances	Col.	
ELGAR, EDWARD—			
Concerto for Violin or Orchestra	H.M.V. and Col.	
Enigma Variations	H.M.V.	
‘Wand of Youth’ Suite	”	
‘Cockaigne’ Overture	”	
FRANCK, CÉSAR—			
Sonata for pianoforte and violin	H.M.V.	
Symphony in D minor (Pianoforte duet)	...	Hamelle (Paris)	
GOUNOD, CHARLES—			
‘Funeral March of a Marionette’	Col.	
Ballet-music (Faust)	Col.	
GRIEG, EDVARD—			
‘Morgenstimmung’	} From ‘Peer Gynt’ ... }	} H.M.V.	
‘Åse’s Tod’			
(Also as P.F. solo and duet, published by Peters.)			
Pianoforte Concerto	H.M.V.	
HUMPERDINCK, E—			
‘Hänsel and Gretel’ Overture	H.M.V. and Voc.	
MACKENZIE, A. C.—			
‘Brittania’ Overture	Voc.	
McEWEN, J. B.—			
‘Solway’ Symphony	Voc.	
MENDELSSOHN, F.—			
‘Ruy Blas’ Overture	H.M.V.	
‘Fingal’s Cave’ Overture	Col.	
‘Midsummer night’s dream’ Overture	Col.	
‘Midsummer night’s dream’ Scherzo	H.M.V.	
MOZART, W. A.—			
‘Figaro’ Overture	H.M.V. and Voc.	
‘Magic Flute’ Overture	”	
QUILTER, ROGER—			
‘Children’s Overture’	Col.	
RAVEL, MAURICE—			
‘Jeux d’eau’	H.M.V.	
‘Mother Goose’ suite	Voc.	
RIMSKY-KORSAKOFF, N.—			
‘Scheherazade’	H.M.V. and Col.	

<i>Composer.</i>	<i>Title of Work.</i>	<i>Gramophone Record or Publisher.</i>
SCARLATTI, DOMENICO— ‘Pastorale’ and ‘Capriccio’ (pianoforte record) ...		<i>H.M.V.</i>
SCHUBERT, FRANZ— Symphony in B minor (‘Unfinished’)	<i>H.M.V.</i>
SMETANA, FRIEDRICH— ‘The Bartered Bride’ Overture	<i>Col.</i>
STANFORD, C. V.— Irish Rhapsody (No. 1) in D minor	<i>H.M.V.</i>
STRAUSS, RICHARD— ‘Till Eulenspiegel’ ... ‘Don Juan’ ...	... } ... }	<i>H.M.V. and Col.</i>
TSCHAIKOWSKY, PETER— ‘Casse-Noisette’ Suite	<i>Voc.</i>
WAGNER, RICHARD— Overtures ... ‘Träume’ ... Siegfried Idyll	<i>H.M.V. and Col.</i> <i>Col.</i> <i>H.M.V. and Col.</i>
WEBER, CARL MARIA VON— ‘Der Freischütz’ Overture... ‘Oberon’ Overture	<i>H.M.V.</i> <i>Col.</i>

GROUP VIII. Concerted Chamber-music.

In addition to the chamber-music of the classical masters, the following works (or movements from them) could occasionally be drawn upon, should the requisite instrumental assistance be available.

<i>Composer.</i>	<i>Title of Work.</i>	<i>Publisher.</i>
BRAHMS, JOHANNES— Sonatas for Piano and Violin in A major and G major	<i>Simrock</i>
BRIDGE, FRANK— ‘Londonderry Air’ ... ‘Cherry Ripe’ ... ‘Sir Roger de Coverley’ ...	... } ... } ... }	<i>Winthrop Rogers</i> <i>Augener</i>
BYRD, WILLIAM— Fantasia for String Sextet (1611)—Edited by Edmund Fellowes	<i>Stainer and Bell</i>
DEBUSSY, CLAUDE— String Quartet in G minor	<i>Durand</i>
DVOŘÁK, ANTONÍN— String Quartets in F and G ... Sonatina (Op. 100), Piano and Violin	<i>Simrock</i> ,,

<i>Composer.</i>	<i>Title of Work.</i>	<i>Publisher.</i>
ELGAR, EDWARD—		
Sonata for Piano and Violin (Op. 82)	Novello
FRANCK, CÉSAR—		
Sonata for Piano and Violin in A	Hamelle (Paris)
GRIEG, EDVARD—		
Sonatas for Piano and Violin in F, G, and C minor		Peters
Sonata for Piano and Violoncello in A minor	...	„
McEWEN, J. B.—		
Sonata for Piano and Violin	Anglo-French
PURCELL, HENRY—		
Sonata in G for Piano and Violin	
RAVEL, MAURICE—		
String Quartet in F	Durand
SMETANA, FRIEDRICH		
String Quartet (‘ Aus meinem Leben ’)	Peters

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N.B.—Books dealing exclusively with Biography, and with the purely technical aspects of Aural training and Sight-singing, are not included in the following lists.

1. ELEMENTARY CLASS-BOOKS.

Aural Culture based upon Musical Appreciation (Book I). Stewart Macpherson and Ernest Read. (Joseph Williams.)

***A separate "Pupil's book" is published in connexion with this.

Music in the Kindergarten and Lower Forms. Lilian E. Bucke. (Joseph Williams.)

Play-ways in Musical Training. Jeannie Murray MacBain. (Evans Bros.)

A Child's Path to Music. E. Allen. (Forsyth Bros.)

Music Appreciation Series (Book IV). Ernest Austin. (Larway.)

The Books of the Great Musicians (3 vols.). Percy A. Scholes. (Humphrey Milford.)

First Steps in Melody-making. Ernest Read. (Joseph Williams.)

2. MORE ADVANCED BOOKS FOR CLASS USE.

Aural Culture (Books II and III). Stewart Macpherson and Ernest Read. (Joseph Williams.)

**Separate "Pupil's books" are published in connexion with the above.

Listening to Music by means of the Gramophone. Percy A. Scholes. (The Gramophone Co., Ltd.)

Music: what it means, and how to understand it. Leigh Henry. (Curwen & Sons.)

Melody-making. H. Walford Davies. (The Gramophone Co., Ltd.)

3. BOOKS FOR THE TEACHER'S USE.

Music and its Appreciation. Stewart Macpherson. (Joseph Williams.)

The Musical Education of the Child. Stewart Macpherson. (Joseph Williams.)

The Growth of Music (3 vols.). H. C. Colles. (Humphrey Milford.)

The Lesson in Appreciation. Dr. F. H. Hayward. (Macmillan.)

The Appreciation of Music. Surette and Mason. (Novello.)

Studies of Great Composers. C. Hubert H. Parry. (Routledge.)

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- A History of Music in England.* Ernest Walker. (Humphrey Milford.)
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- Vie de Beethoven.* Romain Rolland. (Hachette. Paris.)

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